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METROPOLITAN AND LONDON ALLIANCE

**Projected Union of Operatic Forces
Furnishes Widespread Com-
ment Abroad**

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was interviewed in Paris, July 25, with regard to the reported alliance between the Metropolitan Company and Thomas Beecham in London. As stated in *MUSICAL AMERICA* last week, the idea of the alliance is to give the American company a London season at Drury Lane and to allow Mr. Beecham to introduce opera in English at the Metropolitan.

"We are considering such a course," said Mr. Gatti-Casazza, "but the conditions have not all been settled yet."

Mr. Gatti-Casazza held a conference in Paris, July 25, with Rawlins Cottenet, a director of the Metropolitan Opera Company, Thomas Quinlan, Mr. Beecham's representative, and Gino Centanini, Mr. Gatti's private secretary, but no definite results of the conference were divulged. Mr. Cottenet informed a reporter that the rumor that Gabriel Astruc was to replace Gatti-Casazza in the management of the Metropolitan the year after next scarcely seemed serious to him. Other information also comes to *MUSICAL AMERICA* from Paris to the effect that Mr. Gatti is likely to retain his office as long as he cares to have the burden of the directorship, and this in spite of the fact that, when Henry Russell, of Boston, was appointed "advisory associate" of the Metropolitan Opera Company, Mr. Gatti-Casazza asked the Board of Directors for a new contract for two years more, after his present contract expires next year, and was refused.

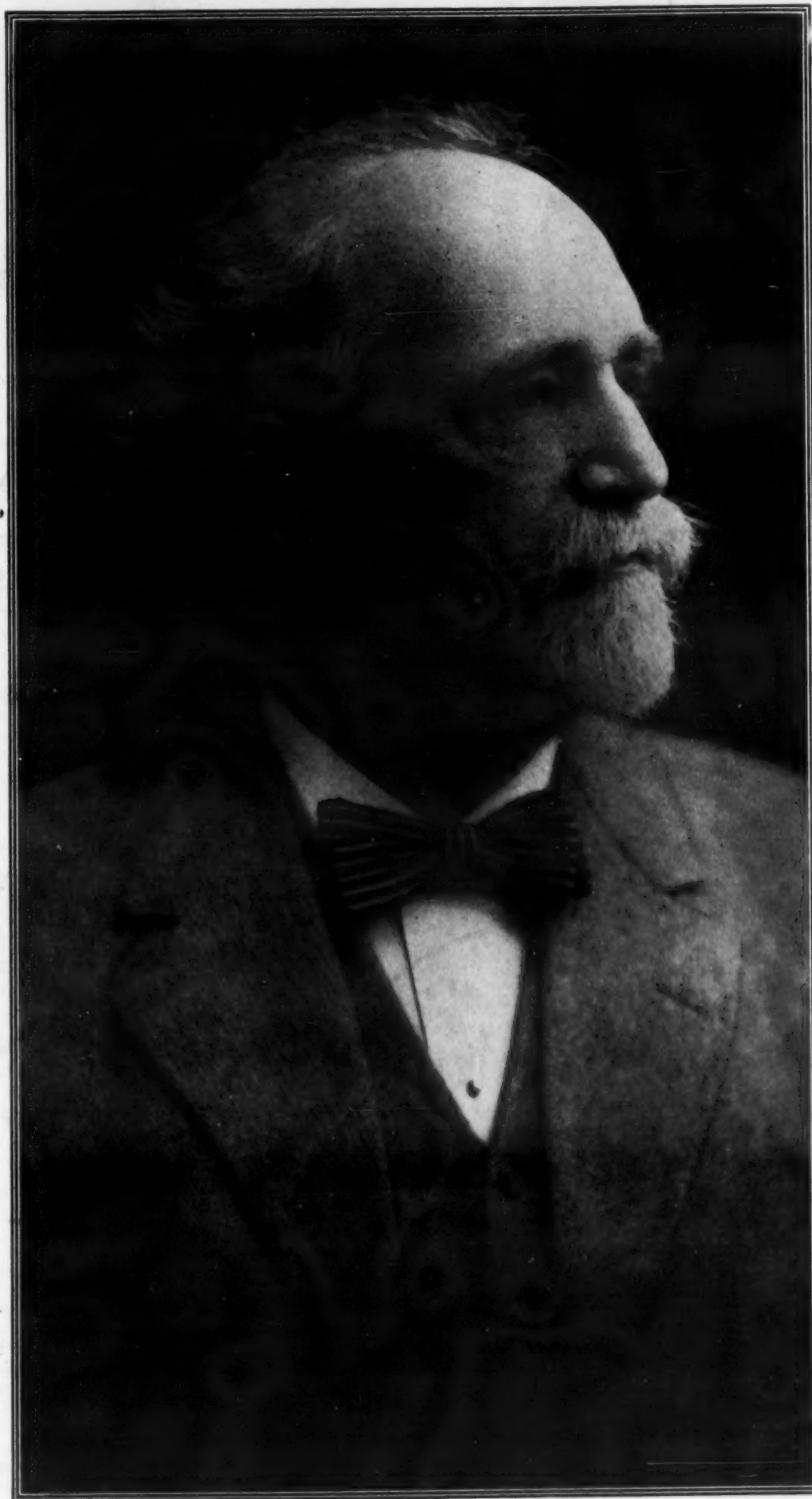
It is said in Paris, according to the correspondent of the *New York Sun*, that Beecham's announcement of his intention to invade New York to give opera was only a clever dodge by which he hoped to have the Metropolitan Opera Company make some agreement with him. His manager, Thomas Quinlan, said that Beecham never meant to go to America unless he succeeded in making some agreement with the Metropolitan Opera Company.

Mr. Gatti-Casazza in a further interview expressed himself as sceptical concerning the formation of an operatic trust which would include all the great opera houses of the world, as he believed it would be extremely difficult to manage successfully a combination spreading over such a wide area. Other operatic experts, however, who are well informed as to the affairs of the Metropolitan Opera Company express faith in the outcome of such a scheme and think it likely to be completed before next Winter.

The scheme, the news of which was related in a recent number of *MUSICAL AMERICA*, is the familiar one of offering operatic artists annual contracts which will be on more advantageous terms for the opera houses than the shorter engagements managers are able to assure them at present. The advantage to the artists will lie in engagements for the whole year.

The institutions which are expected to make up the combination will include besides the Metropolitan Opera House and its allied theaters, which represent the syndicate in the United States, leading opera houses in South America, Thomas Beecham's company in London, La Scala in Milan and San Carlo in Naples, together with the opera company of Monte Carlo. The Grand Opera in Paris, the Opera Comique and the Théâtre de la Monnaie, in Brussels, have reported favorably on the formation of such a combination, but as they are subsidized Government opera houses, it is impossible for them to have any official connection with it.

London newspapers have been greatly interested in Mr. Hammerstein's project of building an opera house there and of entering into a three-cornered operatic war with the Royal Opera at Covent Garden



CLARENCE EDDY

**The Famous American Musician, Who Has Established Himself as the Peer of the
Greatest Living Organists. (See Page 18)**

and the Thomas Beecham Opera Company. "If it goes through," said one authority, "the effect will be to run the salaries of singers up so high that it will practically make grand opera impossible, as it almost succeeded in doing in New York."

It is generally considered that Mr. Beecham will have all the best of his projected alliance with the Metropolitan. The list of artists he will have by a possible system of exchange includes Mesdames Melba, Geraldine Farrar, Mary Garden, Cavalieri, Olive Fremstad, Schumann-Heink, Alda, Mignon Nevada, and Louise Homer, and Caruso, Chaliapine, Dalmorès, Smirnoff, Amato, Scotti, Glibert, and Allen Hinckley, an unprecedented list for London. All of the new works obtained by Mr. Beecham will be available for the Metropolitan and its allied companies and it is thought that the combination may make possible more reasonable royalties to be paid composers.

Mr. Hammerstein's announcement that

he would invade London is generally thought to have led directly to the Metropolitan-Beecham coalition, as a result of which Mr. Hammerstein will very probably be forced out of the field.

Mr. Beecham has announced for his next season the engagement of the complete Russian ballet of ninety artists from the Imperial Opera of St. Petersburg, but whether this company will be included in the exchange system with the Metropolitan is not stated.

Charles Wilson to Succeed Dr. Richardson at Baltimore Organ

BALTIMORE, July 25.—Charles Wilson, of Flushing, L. I., has been appointed organist of Old St. Paul's Protestant Episcopal Church, to succeed Dr. A. Madley Richardson, the English organist, who recently resigned. Mr. Wilson received his musical education in New York and later studied for two years in Europe. W. J. R.

TO FEATURE NEW AMERICAN WORKS

**A Significant Innovation in Or-
chestral Concerts in New
York Parks**

The efforts of Park Commissioner Stover and Dock Commissioner Tomkins have brought about this year the beginning of a new epoch in the efficiency and purposefulness of the orchestras and bands in the parks and the bands on the recreation piers of New York City. The new conditions under which the work is carried on have made possible a number of important developments which would have been impracticable in the past.

In the first place, the engagement of fewer band leaders for longer periods of work has made it possible more nearly to approach keeping the personnel of the bands intact, and has stimulated the leaders to greater effort in the development of good bands.

In the parks Commissioner Stover is making plans to have the band programs made up more in accordance with the nationalities of the people visiting the different parks, while at the same time giving everywhere a liberal measure of American popular music. Lists of the music of various nationalities available for band are being made up and will be furnished the leaders.

On the recreation piers the schedule planned by Arthur Farwell, supervisor of municipal concerts, is being successfully carried out with the six original leaders engaged for the entire season of fifteen weeks. This schedule, as it stands for the four weeks, July 16 to August 12, is as follows: Saturday, French-Italian night; Sunday, Sunday program; Monday, miscellaneous program; Tuesday, American night; Wednesday, light opera night; Thursday, German-Slavonic night; Friday, miscellaneous program. The programs are not wholly thus made up, being liberally interspersed with popular numbers of various kinds. Following are the leaders and their piers under this schedule to Saturday, July 30, when the leaders with their bands go to other piers: William Bayne, Sixty-ninth Regiment, West Fifth street; Lambert A. Eben, Seventy-first Regiment, Barrow street; Jay Nova, West 129th street; Giovanni Conterno, East 112th street; John George Frank, Market street; Frank Stretz, North Second street, Brooklyn.

One of the most significant of the present developments coming within the province of Commissioner Stover is in connection with the two symphony orchestras, under the leadership of Franz Kaltenborn and Arnold Volpe respectively. This is to give these orchestras a leading place in the development of the music of American composers, as is done for European composers with symphony orchestras subsidized by the European government, notably in France. In Paris the orchestras thus subsidized are required to produce a certain number of new works by French composers. Similarly the Volpe and Kaltenborn orchestras will, within the next two weeks, begin the production of one new or little heard American composition each week, which is all that present available rehearsals allow for. Mr. Farwell, who has made an intimate study of American music during a period of ten years, is now beginning to make a collection of American orchestral scores for this purpose.

A feature of this season is the establishment of evening concerts on the Mall in Central Park, to be begun by the symphony orchestras conducted by Mr. Kaltenborn and Mr. Volpe on Wednesday evenings. These evening concerts are considered by many the most attractive of the entire series in the parks. Many persons have said that the Mall on a Wednesday in Summer is the most charming spot in Greater New York, and the music there afforded is the equal of that rendered at any concert in the city during the Summer.

[Continued on page 24.]

YEAR'S PROGRAM FOR OPERA IN BOSTON

Complete Répertoire and List of
Singers Indicate Notable
Season

BOSTON, July 23.—Preliminary announcements for the second season of opera at the Boston Opera House indicate a Winter of exceptional interest. Thirty operas have thus far been listed for the season of twenty weeks, to begin October 20.

The list of operas as determined up to date runs as follows: "Aida," "Barber of Seville," "Mme. Butterfly," "Carmen," "Cavalleria Rusticana," "Don Pasquale," "L'Enfant Prodigue" (Debussy—first time in America), "Faust," "La Gioconda," "The Girl of the Golden West" (Puccini—first time in Boston), "La Habañera" (Raoul Laparra—first time here), "Lucia di Lammermoor," "Lakmé," "Mignon," "Manon" (Massenet), "Manon Lescaut" (Puccini), "Otello," "The Pipe of Desire" (Converse—first time here by professionals), "I Pagliacci," "Romeo and Juliet," "Rigoletto," "The Sacrifice" (Converse—first time on any stage), "Tristan und Isolde," "La Tosca," "Thais," "La Traviata," "Il Trovatore," "Werther" (Massenet—first time here).

Last season the Boston opera company tested its singers, its theater, and its public. In the beginning it was planned to give operatic productions upon a scale commensurate with the price of seats, which did not during this first season exceed three dollars. It was the purpose of the management to rely upon the results of a splendidly equipped stage and a vigorous, intelligent ensemble, rather than upon the efforts of distinguished individual singers. It was necessary to build up such a repertoire as must form the working basis of any opera house of standing, a repertoire consisting almost entirely, for the time being, of long accepted French and Italian works, a repertoire to which such a monumental affair as Boito's "Mefistofele" was a marked exception.

It was proven that the public of this city is not only able, but very willing, to support continuous opera, at least at the prices prevailing last season, providing the productions be of the highest order; that, once and for all, American audiences will not accept mediocre talent in great rôles; that Boston audiences in particular, faithful as they were, in consideration of the difficulties and obstacles of a first season, will not, for another season, rest content with only the operas long tried and proven, which go to form the "standard" repertoire. The directors of the opera company are quick to heed the wishes of their patrons. The list of singers, which follows, has been materially reinforced. At least one new conductor of standing, André Caplet, now of the Paris Conservatoire, and a relative, if we do not mistake, of Claude Debussy, will make his first bow to an American audience at the première of "L'Enfant Prodigue." Finally, at least five operas entirely new to this public will be mounted with every possible resource at the command of the opera company.

The singers retained from last season are: Sopranos—Fely Dereyne, Lydia Lipkowska, Alice Nielsen, Ruby Savage; contraltos—Maria Claessens, Maria Gay, Anne Roberts, Marie Louise Rogers, Jessica Swartz; tenors—Florentino Constantino, Ernesto Giaccone, Constantino Stroesco; baritones—George Baklanoff, Ramon Blanchard, Rodolfo Fornari, Attilio Pulcini; basses—José Mardones, Giuseppe Perini, Luigi Tavecchia. These artists will be heard, either as a result of the system of exchange between the Boston, Metropolitan and Chicago companies, or as specially engaged for Boston: Lina Cavalieri, Geraldine Farrar, Frances Alda, Grace Fiske, Olive Fremstad, Carmen Melis, Marie Rappold; contraltos—Celine Bonheur, Janka Czaplinska, Louise Homer; tenors—Enrico Caruso, Leo Devaux, José Erard, Gerardo Gerardi, Hermann Jadowker, Robert Lassalle, Leo Slézak, Giovanni Zentello; baritones and basses—Carmine Moltella, Maurice Renaud, Leon Sabriakoff.

To return to the operas, Mr. Converse's second opera, "The Sacrifice," just completed, will have its first production anywhere at the Boston Opera House. Mr. Constantino has recently gone over the tenor part. This work is said to have vivid coloring and strong dramatic pulse. "The Pipe of Desire," Mr. Converse's first opera, was given performances by amateurs in Jordan Hall in 1906. It will be heard for the first time here on an operatic stage next season.

Boston will be the second American city to hear Puccini's setting of "The Girl of

Cecil Fanning Finds Life in Wyoming a Continuous Joy



Mr. Fanning at Eaton's Ranch, Near Wolf, Wyoming

WOLF, WYO., July 16.—Eaton's Ranch, near this little post office in the wilds of Wyoming, has the honor of sheltering a highly distinguished artist this Summer. This is no less a personage than the baritone, Cecil Fanning, whom your readers know well from his eminence in concert, oratorio and recital. Mr. Fanning is

spending practically all his time here, living in the open, taking horseback rides and fishing in the mountain streams. He will remain here until August 22, when he returns to the East. About September 1 he will go to Maine for study and to fill engagements, and will remain there until after the Maine Festival.

the Golden West." Massenet's "Werther," given last season in New York, will be heard here for the first time. Airs from Debussy's "Lyric scene," "L'Enfant Prodigue," have been sung in this city by Miss Farrar, Mme. Blanche Marchesi and others. This piece brought the now famous composer the Prix de Rome in 1884. The score was then voted by the judges the most interesting that had been handed in on such an occasion in years. The verses were by a poet, one Guinand. As Louis Laloy, in his very interesting book upon the life and works of Debussy, remarks, the subject, the return of the prodigal, is touching in spite of the verses; it lent itself to fresh, pastoral coloring, and finally, during the procession and dances, the poet had the good grace to maintain a happy silence!

Laparra, whose name and music are unknown here, is one of the youngest of French composers whose operas have been honored by performance. He comes of an exceptionally talented family. His mother gave him his first piano lessons. He entered the Paris Conservatoire at the age of eleven. In his early youth the "wanderlust" began to take possession of him. He is an inveterate traveler. It was in Spain, in Toledo and Madrid, that he got his first ideas for the fierce melodrama founded upon the famous national dance of Spain. It was not for nothing that the composer was aroused one night and led down to the courtyard of the inn to behold the "habañera" being danced to the music of three guitars plucked by old, blind players. "La Habañera" was completed in 1903. The composer then visited Rome, Anticoli, Athens and Constantinople. In 1906 he made his pilgrimage to Bayreuth. In 1907 he visited the Indians in Canada in hopes of surprising some real Indian art. He is said to have a marvelous faculty for noting down, thematically, his impressions of a country or people. "La Habañera" is a lurid tragedy, and through it, persistently and in various guises, runs like a red ribbon the motive of the swaying, languorous dance.

O. D.

CONCERT SEASON AT OCEAN GROVE OPENS

Reinald Werrenrath, Jeannette Fernandez and Clarence Reynolds, Soloists at First Important Event

OCEAN GROVE, N. J., July 24.—The first notable concert of the present season was held here in the Auditorium last evening. Although there were no orchestral offerings there was an audience of large size which welcomed the work of the soloists, Jeannette Fernandez, soprano, Reinald Werrenrath, baritone, and Clarence Reynolds, organist. Mme. Fernandez's work pleased greatly, and Mr. Reynolds played "The Storm at Night" on the organ with his customary skill.

The latter selection depicts incidents in a day of the life of a soldier, opening with the sounding of the reveille in the morning. The army is then heard on the march, and patriotic melodies are played on church bells as it is supposed to pass through

cities. It is encamped in the fields and the beauties of nature are symbolized in the "Hallelujah" chorus of Handel. Gradually a storm approaches, and the rain, wind, thunder and lightning are vividly portrayed. After it has calmed down the composition is brought to a close with "Home, Sweet Home."

There was much enthusiasm over the art of Reinald Werrenrath, who on this occasion was at his best. His singing won him the undivided admiration of every hearer and he was insistently recalled after each number.

WEEK OF AL FRESCO OPERA

Joseph Sheehan Company Has Success with "Cavalleria" in Chicago

CHICAGO, July 25.—The Joseph Sheehan Opera Company had excellent success at Ravinia Park for the final week of the Philharmonic Orchestra. Fortunately good weather conditions prevailed and the company was enabled to give performances in the open without interference of the elements. First was given a short program in the big pavilion by the Philharmonic Orchestra, under the direction of Chev. N. B. Emanuel, an organization, by the way, that has improved enormously since it was heard in the Auditorium here last season in the popular concerts. The Sheehan Operatic Organization then gave "Cavalleria Rusticana," under the management of Edward M. Beck. No attempt was made to rebuild the stage, but enough of Mr. Sheehan's scenery was secured to make the amphitheater look like a street in "Spotless Town," and through ingenious stage management, a good sized chorus was allowed to give valuable assistance.

Joseph F. Sheehan gave vitality and attractiveness to Turridu, Ottley Cranston was a stern and lively Alfio and his plump consort, Louise Collier, appeared as Santuzza, while Elaine DeSelle was the Lola. The performance pleased very much. On several occasions last week there was an audience of three thousand people.

Messrs. Beck and Sheehan have already called for rehearsals with a view to teaching the minor members of their company the repertory that they propose to give the next four weeks at Detroit. They will present "Martha," "Carmen," "Il Trovatore," and "Tosca" at the Whitney Opera House. Originally the company had been booked for Denver; but the better offer caused the cancellation of the latter booking.

It looks as though it might be a good investment for English opera to capitalize Mr. Sheehan and put him in the way of producing opera. He is certainly giving good results with very ordinary material under discouraging auspices.

C. E. M.

Ambrose Thomas's Widow Dead

PARIS, July 24.—The widow of Ambrose Thomas, the composer of "Mignon," "Hamlet," and several other operas, died in this city to-day. Her husband has been dead since 1896.

PITTSBURG'S FINE NEW MUSIC HALL

Memorial Building Will Shelter All
Next Season's Orchestra
Concerts

PITTSBURG, July 25.—Tuesday, October 11, has been decided upon as the date for dedicating the new Memorial Hall, which has been erected at a cost of \$1,250,000 by the citizens of Allegheny County in honor of the soldiers, sailors and marines who fought in the Civil War. The Pittsburgh Symphony Orchestra, Carl Bernthaler, director, will take an important part in the festivities.

The dedication of Memorial Hall will give to Pittsburgh one of the finest music halls in the country. It will seat 2,600 persons and will be the place where all of next season's orchestra concerts will be held. Other musical functions also will be given there. This hall will become a strong rival to Carnegie Music Hall because of the excellence of its acoustics.

The concerts of the Pittsburgh Festival Orchestra were well patronized last week and some of the soloists were especially well received. This was particularly true of Max Shapiro, the young Russian violinist, for whom a brilliant future seems assured. He played Mendelssohn's Concerto in masterly style and displayed splendid technic. Anna Laura Johnston, soprano, of Indianapolis, who recently took up musical work in Pittsburgh, made a splendid impression Wednesday night. She sang Gounod's Cavatina from the "Queen of Sheba" and "A Song of Sunshine," by Thomas. Kathleen Wood was the soloist on Thursday night, and pleased well in the rendition of the "Shadow Dance" from "Dinorah" and other numbers. Miss Wood has a soprano voice of excellent range.

The orchestra gave the usual classical program on Friday night, playing Haydn's Symphony in E flat, Mendelssohn's music to a "Midsummer Night's Dream" and other numbers of a splendid musical character. Great interest is being manifested in the coming appearance of Michael Elliot, the California interpretative dancer, at the concerts August 8 and 9.

Dallmyer Russell, the pianist, has opened a studio in the Cameraphone building in Fifth avenue in addition to the studio which he maintains in the East End.

E. C. S.

BEECHAM PRODUCES NEW ONE-ACT OPERA

"A Summer's Night," by G. H. Clutsam, Has Initial Hearing in London and Makes Favorable Impression

LONDON, July 24.—Another novelty has been brought forward by the enterprising Thomas Beecham. This is G. H. Clutsam's one-act opera "A Summer's Night," which had its initial hearing at His Majesty's Theater on Friday night. The production was a tribute to the impresario's managerial skill, being mounted with a care and taste which become all the more remarkable when the fact that the whole work lasts only an hour and a half is taken into consideration. Only five persons are required to fill the cast.

The libretto, which is the work of the composer himself, is drawn from Queen Margaret's "Heptameron." It deals with a wager made by two friends over the capture of a pretty maid-servant's ring, giving rise to many humorous episodes. The music is thoroughly modern and, while not of the highest order of inspiration, contains a number of effective lyrical passages, clever orchestration and skilful writing for the voice.

The various rôles were sung in excellent fashion by Muriel Terry, Walter Hyde, Harry Dearth, Lewys James, and Beatrice Le Palme. There was much applause throughout the evening.

To Improve Carnegie Hall Surroundings

That no tall buildings may obstruct the light and air of Carnegie Hall in New York, \$100,000 has been spent by Andrew Carnegie in the purchase of the property at Nos. 157 and 159 West Fifty-sixth street, owned by Frank Work and used as a stable. The acquisition of these buildings, together with that of the Rembrandt Apartment House in Fifty-seventh street, which Mr. Carnegie bought four years ago, gives him control of fifty feet on each street side beyond the eastern end of Carnegie Hall, and assures proper surroundings for New York's famous concert hall.

HIS WIFE, HIS PIANO, HIS DOG AND AUTO

Ernest Schelling's Four Great Preferences—The Dog a Chopin Performer

"WHAT are the four things that Ernest Schelling is most fond of?"

Such was the query of a couple of Munich newspaper men not long ago when the eminent pianist and composer brought forward his own "Fantastic Suite" for its initial hearing in the Bavarian capital. And not the least significant part of the whole thing was that the question was put to no less an authority on the likes and dislikes of Mr. Schelling than his French chauffeur. Now perhaps no man is a hero to his valet, but to the arbiter of the destinies of his touring car—well, that is a horse of quite another color! The reply of the worthy mechanic in this case was certainly calculated to provide food for meditation. Said he with epigrammatic brevity:

"His four preferences? Madame, his piano, his dog and his automobile. Voila!"

Here was the principle of *multum in parvo* exemplified with a vengeance. Whether the chauffeur thereafter deigned to waive his laconic proclivities for the further edification of the gentlemen of the press Mr. Schelling cannot say for certain. At any rate, these few words were deemed too good to lose, and now they stand perpetuated in the columns of the *Münchener Nachrichten*.

If anyone is inclined to doubt the veracity

ERNEST SCHELLING AND HIS WONDERFUL DOG, "NICHOLAS WETMORE PEABODY"



Teaching Nicholas to Play Chopin



Nicholas Plays a Favorite Waltz



Resting from His Labors

Chopin, and I believe he enjoys it, though sometimes he gets a little tired of practicing. Usually all I have to do is to give him the signal to start and away he plays. I may add that he shows a particular fondness for left-hand work.

"I take him with me on automobile trips and mountain climbing. He is a great climber. He was up on the Mer de Glace, on Mont Blanc, with me some time ago and was getting along just about as well as I until he suddenly became frightened on seeing my mountain stick sink deep into

than interpreting, and have a number of things budding at present. But, because of want of leisure, I can hardly carry out these plans. This particular work, however, a number of variations for piano and string quartet, was written at the instigation of Mr. Betti, of the Flonzaleys. The thing was the result of a bet, he wagering that I could compose nothing for a little ensemble of piano and strings inside of a week, I that I could. The upshot of the matter was that the work was ready in two days. It consists of eleven variations on an original theme. When Mr. Betti called on the second day I handed him the parts, though I had not yet had the time to write out the full score. We played the variations together and the thing 'took'.

"I should do much more creative work if I had my own way. I particularly enjoy writing for the orchestra, or for a combination of orchestra and piano in view of modern possibilities of this union. So far I have had most gratifying success with my 'Fantastic Suite,' having played it many times in London under Richter and Nikisch, and under Nikisch and Mengelburg in France, Germany, Holland, Switzerland and Italy. In the latter country I played it only at the concerts of the St. Cecilia Academy in Rome, under Mengelburg's baton. Outside of this place there is no demand, and there are no audiences for piano music in Italy. Otherwise conditions for pianists have been prosperous throughout Europe during the last year. One matter I should not omit mentioning is the question of the curved keyboard, concerning which there was so much discussion not long ago. I fear that the scheme has not succeeded. Its advantages are comparatively small and, considering the advances made in piano technique these days, I see no necessity for the small advance-

keyboards invented many years ago. That was devised so that in playing a scale you would have to move diagonally upward instead of in a straight line. No, it will not be in any direction of this kind that future advances in piano construction will be made.

"It may be of interest to know that the two most eminent conductors in Europe to-day are considered to be Nikisch and Mengelburg. Their prestige is very great and they are everywhere sought for, with the result that one finds them playing in England, France, Italy, Germany and elsewhere. A most strange fact in connection with European taste is the sudden decline in favor of the works of Tchaikowsky. His star has suddenly become singularly dim. A great man in Russia to-day, however, is Kusnezsky, the conductor and double bass player, of whom the highest opinions are maintained.

"I must tell you of a humorous experience I had in Paris. At one of the theaters I saw a parody on the custom of the Conservatoire of granting its annual first prize, second prize and so on. 'Where is Georges Etienne, who took the first prize for piano some years ago?' asks one of the characters. 'Oh! he is a waiter in the Hotel So-and-So,' replies another. 'And Julien Antoine, who took the second prize, where is he?' 'He is a bootblack on the Rue So-and-So.' 'Really; and what is Monsieur Somebody Else doing—he who gained the Prix de Rome?' 'Why, he is a driver.'

"This is not so greatly exaggerated, after all. Somebody, you see, has to get the prizes. Of course, there have been occasions when the judges gravely announced that 'there would be no first prize granted, but two seconds.'

Mr. Schelling's stay in this country is limited to a few months. He will spend his



Mr. Schelling in His Automobile

of the chauffeur's statements he will quickly be converted to a realization of their truth by a few moments' conversation with the pianist. Mr. Schelling is indeed an enthusiast of enthusiasts on these particular subjects. He will talk on them for any length of time without any perceptible diminution of interest. In this regard he is a source of delight to the interviewer. You have not to ask him any questions, for he seems, as it were, to anticipate your thoughts. Speaking to a representative of *MUSICAL AMERICA* a few days after his recent return to this country following a fifteen months' absence, he spoke at length of his work abroad, his compositions, his travels, and—his dog, "that great pup" as he calls it.

"That pup," some pictures of which are herewith included, is by all indications one of the most thoroughly remarkable members of the canine species that ever wore a leash. It is a sportsman, a musician, an experienced traveler—indeed, almost anything and everything one could desire a superlatively educated animal to be.

"His name is Nicholas," declared Mr. Schelling as he gazed affectionately at the photograph of a white bull terrier seated at a piano before an open Chopin score, "or to be more explicit, Nicholas Wetmore Peabody. The causes that actuated our christening him with such a title? Well, he is more than a year old now. But when I first got him from Francis Rogers he was only three weeks old, and then—how shall I say? Well, during those early days he appeared to evince no inclination to hold anything particularly sacred. Neither the interior of the automobile, the parlor cushions, or a lady's silk skirt were the objects of any peculiar discrimination on his part. Oh, but that was long ago! Now all's different; he is grown up. But the name clings to him.

"You can't imagine how I miss that pup. We didn't bring him along because we shall only be in this country for a short time. But I certainly shall be glad to be with him again. I have taught him to play

the snow, indicating the presence of a crevice. When I drive my automobile he has a habit of sitting upon the seat beside me and putting his head under my arm so as to see how the whole thing is worked. Oh, Nicholas is a great pup! I could make money exhibiting him on the stage if I ever chose to give up music. My chauffeur has a dog, too, so we have quite a distinguished menagerie. I had a curious experience with the latter once on an auto tour to Amsterdam. When we started on the road she sat down quietly under the seat. When we reached Amsterdam, instead of one dog we had—nine."

Much more might be related about the unique Nicholas and his foster sister. However, to modulate somewhat abruptly to another topic, it should be mentioned that Mr. Schelling's love for automobiling is different from that of the average musician, who, should fortune bestow upon him such a means of locomotion is content quietly to sit in the back and enjoy the mere sensation of moving. As has just been implied, this pianist could be his own chauffeur if he so desired, and it is only fear of injury to his hands which causes him to hand over the guidance of the machine to another. But there is no doubt of the fact that he is thoroughly acquainted with "the way things work." He could discourse volubly if his hearers so desired upon the "magneto," the "limousine," the "chassis" and all the rest of the weird technical terminology. No longer does he hold forth any doubts as to the relative speeds of railway trains and his touring car, since it was effectively demonstrated to him that it was possible to reach Aix-les-Bains from Paris quite as fast in the one as in the other.

Mr. Schelling's residence, near Lausanne, on the Lake of Geneva, is in close proximity to those of Paderewski, Sembrich, Josef Hofmann and the Flonzaley Quartet. "And when we get together there are great times," laughed the pianist. "I have even composed a piece of music for the little group, and under peculiar circumstances, too. I love composing better even



Music Room in Mr. Schelling's Swiss Villa

tague which it endeavors to provide. Contrary to what one might expect owing to the angle between the keys, the action of the thing is not more difficult than that of an ordinary instrument. But its fate will probably be like that of the piano with the series of superimposed

time in Bar Harbor, after which he will return to London to continue his engagements, and later will set about moving into his new Swiss villa, which is situated but a short distance from the one which he has hitherto occupied.

H. F. P.

MACMILLEN'S WORK IS HIS WIFE

And the American Violinist at Present Contemplates No Other Marriage—Resting Now in Austria in Preparation for the Notable Tour That Has Been Arranged for Him Next Season in This Country

LONDON, July 9.—When I called on Francis Macmillen, the famous American violinist one morning recently I found him playing his violin in a large room at the top of the great Central Hotel. "I have to live at the top," he said putting down his instrument, "otherwise I disturb my neighbors with my work, and I believe in lots of work."

"Yes, I have been very lucky, I suppose," he remarked modestly "but I have worked hard and my brothers have also been very energetic in arranging the business end for me. I owe much gratitude to Charles G. Dawes, the Chicago banker, for the interest he has shown in my career."

"Marry? No, I am not contemplating such a thing. My work is my wife. I feel



Francis Macmillen and His Favorite Instrument

Just to get a good start, I asked Mr. Macmillen to tell me about his early studies and career. "I began when I was five years old," he said, "and five years later left the little town of Marietta, Ohio, for Berlin. Later I went to César Thomson and after that to Carl Flesch in Berlin. My first appearance of importance was at the Salle Erard in Brussels when I was seventeen, and one year later I made my London debut. This was at the old St. James Hall just before it closed its doors forever."

Of course the success of the American violinist's two tours in his own country is now common knowledge, while the third which is now booking embraces every big orchestral combination in the United States. "I sail October 1, on the *Mauretania*," said the violinist, "and I open with the Boston Symphony Orchestra the 14th of the same month when I play the Goldmark Concerto."

Mr. Macmillen has just been playing in Rome, Budapest, Vienna and Berlin. He considers Vienna one of his best cities. While in Rome he was the guest of the Duke and Duchess Sante at Villa Sante and was engaged to play for many of the best families in Italy, including Princess Teano, Prince Caetani (formerly Vittoria Colonna), Prince Ruspoli, Prince Arsini and Duke Cafferelli.

more seriously towards it than I have ever before in my life. I criticize myself more severely than any one else could. We Americans are so impulsive that we have to cultivate the critical side of our natures very carefully or we let our European brothers win on account of their fine self-discipline."

Incidentally, Mr. Macmillen is a great admirer of the art of the actor. If he ever came to earth in another incarnation, he remarked, his only ambition would be to be an actor. A word about his plans for the Summer concluded the interview.

"I shall stay two weeks more in London, and then go to Ebensee, in Austria, for some weeks to rest and get in shape for my American tour. Then follow some concerts in Vienna in September."

EMERSON WHITHORNE.

FROM CHORUS TO PRINCIPAL

Chicago Girl Wins Sudden Fame in Grand Opera in San Francisco

CHICAGO, July 25.—Marie Scherzer, twenty-four years old, a Chicago young woman, attained fame in San Francisco last week as a grand opera singer with the Bavani Grand Opera Company. Edmee de Dreux, mezzo-soprano, who was taking the part

of Siebel in "Faust," was taken ill Thursday night, and could not take part with the cast. Miss Scherzer was called from the ranks of the chorus to take Miss Dreux's place. Her singing was greeted by the audience with tumultuous applause, the same thing being repeated Friday night. She was congratulated by Sig. Bevani and his company on her achievement.

Miss Scherzer is the daughter of Joseph Scherzer, once a well-known orchestra leader and flute player in Chicago. She has been on the stage about seven years. She started her stage career with a comic opera company. Before going on the stage she studied music with Professor W. M. Gleason, of the Chicago Conservatory of Music.

OFFERS PRIZE FOR BEST CANTATA FOR CHILDREN

Chicago North Shore Festival Association Will Give One Hundred Dollars as Incentive to Composition of This Character

The Chicago North Shore Festival Association has offered a prize of one hundred dollars for a cantata for children's voices and orchestra. As works with orchestral accompaniment and suitable for children's voices are rare, the association offers this prize, with the hope of stimulating the production of such compositions. The conditions of the competition are as follows:

"The libretto must be suitable for children."

"The music must be well adapted for the voices and vocal abilities of children from ten to fourteen years of age."

"As a rule, not more than three-part harmony should be used."

"Incidental solos may be used, but the bulk of work should be for chorus."

"The time of performance should be from fifteen to twenty minutes."

"The work may be scored for modern orchestra, but the brass and percussion may be omitted."

"Each cantata submitted must bear a fictitious name, and be accompanied by a sealed envelope containing the fictitious name outside and the real name and address inside. Stamps should be enclosed for the return of rejected manuscript."

"Cantatas may be submitted without orchestral accompaniment, but in all cases must be supplied with piano accompaniment. In the event of the prize being awarded to the composer of a cantata without orchestral accompaniment, the expense of arranging such an accompaniment will be deducted from the amount of the prize."

"Each cantata must be sent to P. C. Lutkin, musical director of the association, at Music Hall, Evanston, Ill., and be in his hands not later than December 1, 1910."

"The awarding of the prize will be in the hands of a committee of well-known experts."

"The cantata receiving the prize (if any) will become the property of the Chicago North Shore Festival Association."

"The association reserves the right to withhold the award in case none of the cantatas submitted are of sufficient merit in the opinion of the judges."

"While it is ordinarily intended that a prize-winning cantata be performed at the succeeding June Festival, the Chicago North Shore Festival Association reserves the right to postpone such performance until a later period, or to dispense entirely with such performance should it be deemed advisable."

To Teach Piano in South Carolina

Harold A. Loring, formerly of Portland, Me., has accepted a position as head of the piano department at Columbia College, Columbia, S. C.

A FOURTH OF JULY CONCERT IN BELGIUM

Varied Works of George Arnold, American Composer, Played by Distinguished Soloists

UCCLES, BELGIUM, July 9.—A musicale given by Col. Charles Page Bryan, United States Minister to Belgium, on the Fourth of July was devoted entirely to compositions by the American composer, George Arnold. There were 120 prominent Belgians and Americans present and Joska Szigeti, the eminent violinist, was especially engaged with other soloists for the occasion.

Mr. Szigeti played "Meditation," op. 11, No. 12; Menuetto, No. 1, op. 13, No. 5; Menuetto, No. 2, op. 13, No. 7; "Rève de Sorcière" ("The Witches' Dream") and,



EDMOND VAN HOREN

Belgian 'Cellist, Who Assisted at Concert of American Composer's Works in Uccles

with Mme. M. De Vos-Aerts, the distinguished Belgian pianist, Sonate in F, op. 14.

Mme. De Vos-Aerts, who is a pupil of Busoni, played two of Mr. Arnold's piano compositions, Elegia, op. 12, No. 11, and Réverie, op. 12, No. 12. Edmond Van Horen, also a Belgian and an excellent cellist, pupil of Jacobs and P. Casals, whose tone and interpretation he has fully acquired, played two 'cello solos, "Albumblatt," op. 12, No. 10, and Second Aria, op. 12, No. 1. Pauline Donnan, the American coloratura soprano sang Mr. Arnold's only song, "The Secret," which was especially composed for her for this occasion.

Each of the artists gave of his best and the work of each was fully appreciated. Col. Bryan made a little speech after the concert, praising the artists and called upon the audience to give three rounds of applause for the composer.

Wiegand Quartet at Lake George

Two concerts were given recently at the Sagamore Hotel, Lake George, N. Y., by the Wiegand Quartet. The programs included works by Thomas, Hofmann, Bizet, Offenbach, Tschaiakowsky, Verdi and Meyerbeer.

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WEINGARTNER WILL RESIGN—BUT WHEN?

His Possible Successors at Vienna Opera—Berlin Hears of Appointment

VIENNA, July 14.—The departure of Felix Von Weingartner from his position as director of the Vienna Royal Court Opera is now recognized on all sides as an established fact. The only question left is the "when," which depends upon the securing of a suitable successor for this, one of the most important positions in operatic life in Europe.

There have been assertions and denials on all sides for months back of the possibility of Weingartner's leaving Vienna, the *Tageblatt*, now so silent about the whole matter, taking sides with Weingartner, and some of the other papers, notably the *Journal*, gloating over the rumors of his dismissal.

The *Neue Freie Presse* publishes an interview of its Paris correspondent with Weingartner, who is now in Sevres, just outside the city, where he is making a short stay before going to Italy or Germany for the remainder of the Summer. Weingartner said in reply to a question in regard to his leaving the Vienna opera:

"I have received no communication from the authorities that my resignation from the opera direction has been accepted. In reply to the question of whether or not I have tendered my resignation, I am not in a position to give you an answer, as the matter is an official one, and as a government official I dare not give publicity to such an affair."

The last portion of Weingartner's statement appears quite superfluous after the first. In regard to his future activities, Weingartner said that quite aside from any outcome of the affairs at the Vienna opera, he would conduct in Paris next season, and it is known here in Vienna that an extended tour in Europe as director of the Vienna Philharmonic Orchestra has been talked of as a probability for next year.

The question of when Weingartner will leave depends, as was said, on the ability of the powers that be to secure a successor within a short period of time, something that is proving a difficult matter, as nearly every other director who has come under consideration is engaged elsewhere for a period of years. Among possible successors who have been mentioned are Felix Mottl, of the Munich Royal Opera; Ernst von Schuch of the Dresden Opera; Richard Strauss and Karl Muck, of Berlin, and Gustav Mahler.

At present, the two most likely candidates seem to be Mottl and Muck. Both, however, are firmly bound by contracts in their respective cities. It is quite natural that Munich does not wish to lose its director. The Intendant of the opera there has declared that he will never agree to the breaking of Mottl's contract, which still has many years to run, and that if such an event occurs, he will immediately resign from his position. Mottl's inclination for Vienna is a strong one, and there is no doubt of the hearty reception which he would have here, where his conducting at some of the Philharmonic Concerts has already established for him a firm place with Viennese music-lovers.

Dr. Muck is also a well-known figure in Vienna, having made a deep impression during the years when the Philharmonic Orchestra was directed by "guest" conductors, by his scholarly, if somewhat academic interpretations of Beethoven, Mozart and Bruckner. He has been in Vienna recently on a visit, which has led to the general belief that attempts are being made to secure him as director of the Vienna opera. Muck is also under contract for a period of years in Berlin and his release could only be obtained through the intervention of high authorities. He has also a strong inclination for Vienna. In an interview in Dresden he said, "I must say that Vienna seems more interesting to me musically than Boston, which plays a rôle only as a concert city."

Richard Strauss is probably out of the question as opera director in Vienna, as, in spite of his love for the city, he would of course not wish to bind himself for ten months of the year to a position which would deprive him of such a great deal of his time for composition.

Mahler might be induced to return to his old love, although he is at present bound by his concert-conducting and "definite artistic plans which he must bring to completion."

EDWIN HUGHES.

Wilhelm Bopp Director for One Year

BERLIN, July 9.—It has been learned here that the much discussed question of who is

JANET SPENCER ON HER EUROPEAN TRAVELS



THE accompanying snapshot shows the distinguished American contralto, Janet Spencer, standing in the old doorway of the Schloss Weideman, in Thun, Switzerland, where she has recently been visiting. Miss Spencer is spending her Summer combining work and pleasure, traveling

through Europe and enlarging her repertoire for the coming season. At each of the several recitals in which she has been heard her success has been complete, and the London critics were moved to the warmest expressions of pleasure at her singing in that city.

to be the next director of the Vienna Royal Opera has been temporarily settled by the appointment to the post for one year of Wilhelm Bopp, director of the Vienna Academy of Music and Pictorial Art, who is an intimate friend of Weingartner with whom he studied music in Leipzig. It is said that the appointment is the result of Weingartner's recommendation.

O. P. J.

Busy August for Frederic Martin

Since closing his season with the Thomas Orchestra and the Strawbridge and Clothier Chorus on June 21, Frederic Martin, the basso, has been enjoying a vacation at his farm in Saylesville, R. I. He will be very busy in August filling professional engagements. On August 9 he will sing in the "Messiah," at Columbia University, New York; on August 13 and 14 he will sing for the Monteagle, Tenn., Chautauqua, appearing in a miscellaneous program and a performance of Costa's "Eli," and on August 17 he will be heard in a concert at Mystic, Conn. So great was his success with the Strawbridge and Clothier Chorus at the Philadelphia performance of "King Olaf" last June that he was immediately engaged by Conductor Tily for next season's concerts. Already many other engagements for the coming year have been booked.

Cavaleri Undergoes Operation

PARIS, July 25.—An operation for appendicitis was performed yesterday upon Mrs. Robert Winthrop Chanler, who is Lina Cavaleri on the operatic stage, at her residence in the Avenue de Messine. The operation was successful, and no serious results are expected. The singer has for some time been a sufferer from chronic appendicitis, though up to the present no need for an operation has been felt. Owing to her illness, Mme. Cavaleri was obliged to cancel her projected operatic tour through Russia last May, and has also had to abandon her intended trip to South America.

Pianist Takes Runaway Bride

PARIS, July 22.—Helga Katinka Ronne, the eighteen-year-old granddaughter of the wealthy Cope family of Philadelphia, and

Francis Hendricks, a young American pianist, and for the last five years a pupil of Godowski, were the central figures in a picturesque runaway marriage, which took place a few weeks ago in London. The bride's father, who has a residence in Brussels, received the first notification of his daughter's marriage from a small notice in a Paris newspaper, and, it is said, became so enraged that he has threatened to disinherit her. The couple are spending their honeymoon in Paris, but expect to take up their residence in Denver, Col., where Mr. Hendricks, who has played with great success in Brussels, will open a studio.

Cadman's New Indian Opera, "Daoma," Partially Completed

PARIS, July 23.—For the last two years, Charles Wakefield Cadman, the Pittsburg composer, has been at work on an Indian opera to be entitled "Daoma." Portions of the work were presented at a recent reception given by Mrs. Hart O. Berg and Minnie Tracey at the Hart residence in Paris. The libretto is the work of Alice Fletcher, the well known student of Indian folk music, and deals with an incident in the history of the Omahas. The opera is expected to be ready by next year.

Baltimore May Get Opera Season

BALTIMORE, July 25.—It is expected that the Chicago Grand Opera Company will appear in Baltimore one night a week next season, probably Thursday. Manager Bernhard Ulrich, of the Lyric, who is also business manager of the Chicago Grand Opera Company, has just issued a prospectus which says that the season will begin in Chicago, November 3, and end January 18, during which time fifty performances will be given. At the end of that time, the company will go to Philadelphia for ten weeks. It is expected Baltimore will get one night a week during that period. The composition and repertoire of the company have already been announced. W. J. R.

King George V has given his approval to the projected trip of the band of the Coldstream Guards to Canada in September.

MONTREAL SURE OF ITS GRAND OPERA

Season of Eight Weeks, with Local and Imported Talent, Definitely Announced

MONTREAL, July 26.—It is now definitely settled that Montreal is to have eight weeks of comparatively "home-made" grand opera this Autumn. The subscription list is full enough to warrant the management in saying that the thing will go through, and a group of some twenty-five or thirty of the most promising local singers are already rehearsing the choruses of three or four of the selected operas. Most of these choristers are pupils of Mlle. Marier, a teacher who for some years has specialized in French operatic work. The chorus will be strengthened with some more local singers and a few veterans from New York before the performances begin. The orchestra will consist of forty-five musicians, of whom the twenty most important will be brought from New York. There will be two conductors, and one will be Maestro Jacchia, the pupil of Mascagni, who led the San Carlos troupe here in the Spring and made the most profound personal impression of any conductor who has been here in recent years.

The organization of this enterprise is mainly in the hands of M. Albert Jeannotte, a Montrealeer, and a personal friend and pupil of Jean de Reszke, who for the last three years has been teaching in New York, previous to which he was for a time a member of the staff of the McGill Conservatorium, of this city, conducting an operatic class. Mr. Jeannotte and the syndicate for which he is acting have leased His Majesty's Theater for eight weeks, starting at the beginning of October. They offer sixteen operas. The original intention was to present nothing but novelties, but this has been found to be impracticable. There will, however, be at least ten works which Montreal has not heard before. One French and one Italian opera will be presented each week. For the "subscribers' night" for each opera it is expected to strengthen the permanent troupe by securing singers who are on the roster of the Metropolitan, but are not needed for the moment, and the management calculates that the Metropolitan will have a good many first-class artists to "rent out" at much lower prices than could have been the case during the last five years.

Mme. Nordica has expressed personally her desire to participate in this inauguration of the "Montreal Grand Opera." Mme. Ferrabini, the leading soprano of the San Carlo at its last visit, will be present. Mr. Jeannotte declines at the present time to make detailed announcement of his singers, but it is understood that most of the contracts are already signed. Among local musicians the undertaking is regarded as quite the most promising in the grand opera line that has ever been known here. One strong factor in its favor is that there is this year no possibility of a subscription season of French comedy, as has usually been the case in the past.

The troupe will play engagements after the Montreal season in Quebec and Ottawa, and probably also in Toronto. K.

Announcement was made by the Metropolitan Opera Company, in New York, July 25, that it would co-operate next season with the newly formed Montreal Grand Opera Company, and would send to the Canadian city many of its leading artists, including Mmes. Nordica, Frances Alda and Lina Cavalieri, and Messrs. Scotti, Renaud, Clément and others. The operas will be sung in French and Italian, and will include "Lakmé," "Le Jongleur de Notre Dame," "La Bohème," "Tosca," "Madama Butterfly," "Carmen," "Mignon," "Les Contes d'Hoffmann," "Fedora," "Navarraise," "Pagliacci," "Cavalleria Rusticana," "L'Amico Fritz," "Chopin" and "Werther."

Messrs. J. Pacchia and Herman von Wahnschaffe have been chosen directors of the new company, according to the New York statement. The latter has been successful in Rio de Janeiro and Buenos Ayres. He was assistant conductor with Mancinelli and Mascagni in Italy, and has been popular in Genoa, Naples, Venice and Trieste. He also conducted in Malta.

A Seattle Song Recital

SEATTLE, July 10.—A recital was given at the Aramenti School of Vocal Music last Wednesday. The participants included Mr. and Mrs. Byron Renshaw, Mary Lingfelter and Geraldine Dalton. The program was made up of songs by Hoffman, Haydn, Gounod, Saint-Saëns, Ware, Rossini, Clay, Schumann and others.

POPULARITY IN EUROPE WILL DELAY RETURN

Kitty Cheatham to Remain in Paris Later Than Originally Planned—Wide Appreciation of Her Art There

Kitty Cheatham, for whom the management of an extensive Western tour in America this forthcoming season is in progress, has, because of her European successes, decided to stay in Paris later in the Fall than she had originally planned.

One of the most noteworthy circumstances of her present season in Paris is the appreciation which she has received from the French people, even when her renderings have been in English. Her work has a wide recognition for its intrinsic value, and for one who relies solely upon her art and her personality, no one has been more sought in Paris of late than Miss Cheatham.

She has been the guest of Mme. Waddington, Comtesse de Bearne, Comtesse Nostich, and others, where her unique art has been greatly enjoyed. Her matinee at the Théâtre Femina earlier in the season did much to bring her prominently before the Parisian public. The audience on that occasion contained also a number of notable Americans, among them Geraldine Farrar, Louise Homer, Thomas Nelson Page, Mariska Aldrich and Frank Clark.

It is possible that Miss Cheatham may go to Roumania before her return. Her secretary has returned to America to take charge of her affairs.

Brooklyn Singers Depart from Berlin

BERLIN, July 26.—After a six weeks' visit to this city, 180 members of the Suabian Singing Society of Brooklyn returned to America on July 25 aboard the *President Lincoln*, of the Hamburg American Line.

Szigeti, the Hungarian violinist, gave a Goldmark Anniversary Concert in London.

NEW YORK ARTISTS UNITE IN DELIGHTFUL CONCERT



From Left to Right Those in the Picture Are: Franz Kaltenborn, Juliette Selleck, Commodore Fred B. Dalzell, of Corinthian Yacht Club; Louise Mundell and Wilhelmina Müller

A WHOLLY delightful concert was given on July 6 at the Unqua Corinthian Yacht Club, Amityville, L. I., the main features of which were the admirable work of Juliette Selleck, soprano; Louise Mundell, contralto; Franz Kaltenborn, violinist, and

Wilhelmina Müller, pianist. These four artists, whose work was received with round upon round of enthusiastic applause, were in their best form, and rendered a program thoroughly calculated to please their hearers. Mrs. Selleck sang a number of duets with Miss Mundell, scoring particularly in the "Quis est Homo," from Rossini's "Stabat Mater"; in "Dewy Morn" and the "Passage Bird's Farewell." Her pure, colorful and perfectly equalized soprano won her many new admirers.

In addition to her share in the duets just mentioned, Miss Mundell sang "Yesterday and To-day" and "Lady Spring," in both of which her rich and mellow voice was heard at its best. Miss Mundell's work is characterized by distinctive temperament and by emotional warmth.

Mr. Kaltenborn played an "Evening Song," a "Czardas" and several other works with all his accustomed skill. His tone has rarely sounded more round and beautiful, and his intonation was faultless. Miss Müller proved herself an accompanist of rare abilities.

KANSAS CITY TO HAVE NEW \$30,000 ORGAN

Finely Equipped Instrument Designed for Independence Christian Church by Organist Kreiser

KANSAS CITY, Mo., July 23.—Through the generosity of R. A. Long, the Independence Christian Church is to have what will be one of the best equipped and most representative organs of the United States. It will cost \$30,000. The equipment, when completed, will include three separate organs, the big one in the main audience room, the smaller one in the Sunday School room and the third one in the Annex Auditorium.

The main organ will have five keyboards and pedals in all six separate organs divided as follows: Choir organ, great organ, swell organ, solo organ, echo organ and pedal organ. It will have seventy speaking stops, with several special stops, including the chimes and the harp. The largest pipe will be made of wood, two feet square and thirty-two feet long; the smallest one is about three-quarters of an inch long and about the size of an ordinary lead pencil.

The organ in the Annex Auditorium will be connected electrically with one of the keyboards of the main organ, so that the organist may play the instrument in the other building from the main auditorium, thus, starting the choir procession in perfect time.

In the main organ there will be about 5000 pipes, in the Sunday School organ, 1500 and in the annex organ 1000. The action is what is known as electro-pneumatic.

The organs were designed and planned by the organist of the Church, Edward Kreiser who is very well known throughout the country. He gave his 120th organ recital last June.

Mr. Kreiser has organized two chorus choirs besides the solo quartet. The Senior choir will number about seventy voices and the Junior choir, young girls and boys from the Bible School, about sixty. This latter will be located in the rear gallery, a loft now being built for this purpose.

It is expected that these organs will be ready about September 15.

M. R. W.

Arranging Southern Tour for Herbert

WASHINGTON, D. C., July 26.—Manager W. L. Radcliffe has succeeded in securing Victor Herbert and his orchestra for a tour through the South, and there is also a possibility of his appearing in the National Capital during the coming season. It has been some time since Mr. Herbert has visited Washington and he will be very heartily welcomed.

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Dear MUSICAL AMERICA:

Here's a nice musical romance that comes speeding over the cable from Paris. I picked up the *Times* this morning, only to learn from the first column of the first page of that paper that my friend, Francis Hendricks, has played something resembling the rôle of young Lochinvar, and with equal success, having bravely carried off Miss Helga Katinka Ronne from an irate father and taken her to London, where they were married. This certainly was done in the good old-fashioned style, and the more irate the father the better the story. Father, as fathers do on such occasions, will probably go through the usual tantrum, then subside somewhat and finally welcome his daughter and son-in-law under his roof-tree. It is evident that he does not know how good a son-in-law he has got, for the young man is some pianist and some composer—take it from me. But the father probably doesn't go in for composers.

I wish that some revelation from on high would manifest itself to an erring world, and tell that world what to do with the word "classic." There are few words that have as many meanings nowadays as "classic," and fewer that need to have so many meanings. The ambiguity of "classic" could well afford to be eliminated. I find myself wondering if the true meaning of the word is going to be dropped in favor of prevalent usage. Usage is a great factor in the making of language, and a word is often much more valuable, taken for what it is used for, than for what it really means. To the scholar a "classic" is a work which comes out of the so-called classic ages; something from the ancients, which has so powerfully proved its Parnassian qualities that its glory comes down through the ages. High quality is assumed *a priori*. It is the element of time that confers upon a work the right to be termed "classic."

But, if you will notice, with the man in the street the element of time drops out altogether. A classic in art to him is simply anything which he cannot understand, and which he would regard as "high-brow." Thus, if he attends a concert (I am not now speaking of the Winter symphony concerts at Carnegie Hall!) everything that he hears that is not in a class with "Has Anybody Here Seen Kelly?" or "What's the Matter with Father," is classical music—for no other reason in the world than that his thick cranium is as impervious to it as a hen's mind to an argument on metempsychosis. Thus "classical" to the man in the street is synonymous with "incomprehensible" and "undesirable." The word "classic" so infrequently finds its proper use nowadays, and its improper use is so universally insisted upon, that perhaps we will all find it well to abandon it in its correct usage, as a forlorn hope, substituting perhaps the ultra-modern "classy," which would be much more comprehensible to the aforesaid man in the street, for, of course, a classic *must* be distinctly "classy," otherwise it never would become a classic.

Speaking of definitions, I heard a new one (or at least it might be called a definition by inference) the other day. I was talking with a policeman who seemed to be quite familiar with musical instruments. In fact, he knew a French horn from an

alto, and, quite laudably, preferred the former. He told me of a wonderful zither player over at the police station in his district.

"He plays the zither great," he said, and added, "You know that is *chamber music*."

I see that through a slip of the Mephistophelian eye I let myself go on record in a recent letter to you as saying that the man who understands Whitman is seriously affected in the region of the gray matter. You probably realized that I intended to say "misunderstands," for if there is anything pronounced about Whitman, whether you care to call him poetry or not, it is his comprehensibility; and, by the way, the re-reading of "Leaves of Grass" by one who soared aloft a decade or so ago upon its waves of ontological passion, and who has since laid the book aside, is a very interesting experiment. If, being qualified, we try this experiment, we get a perspective that we did not have before; we may find weaknesses here and there which we did not at first suspect, but the "passion, pulse, and power," the greatness and sweep of the vision of the man are there.

It is no trick to criticize a great man from a subsequent period of time. The new age criticizes him for us. It is less easy to criticize him and at the same time maintain a full sense of the actual degree of his greatness.

I read in the New York *Evening Post* that it is to be hoped that Mr. Beecham, if he really gives a season of opera in New York, will include in his repertory Paderewski's "Manru"—"an opera the neglect of which in our time will astonish future generations."

It is true—it may be that future generations will look back in astonishment and wonder how we could have so totally neglected an opera composed by so great a pianist.

It is reported that Paderewski has almost recovered from his recent attack of neuritis, and that he will devote most of his time to the composition of a new opera. It is terrible the way these diseases, contagious and otherwise, sweep around the world. From neuritis to operitis is certainly out of the frying pan into the fire.

I see the musical world is to be burdened with another lady muss-doc. That is what a friend of mine calls them—"muss-docs"—those people who acquire the title of "musical doctor." Men muss-docs are not very objectionable. There is apt to be more of music than of the doctor about them. Lady muss-docs, however, become something of a burden to the community. Later in life, being women, they have produced nothing great in music, and they therefore work the title overtime. The chances are that without the abhorrent appendage to their name they would be wholly charming.

The present unfortunate who has been saddled with this title is Miss Ethel Smyth, composer of "Der Wald," "The Wreckers," and many other works, and whose operas (one wonders by what miracle of that commodity known in Tammany as *infloence*) have been performed at Covent Garden, His Majesty's Theater, and also in Germany and America. But perhaps I do the lady a wrong. It may be that her works have been performed wholly upon merit. Unfortunately for this theory, however, I am too tragically familiar with the politics of opera houses. I do not want to be thought to hold the idea that works which are forced into the repertory by a little or much needful *infloence* are necessarily without merit. In fact, the greater the merit the more tremendous, usually, is the power necessary to give them place in the operatic world. Wagner is the proper example to adduce in support of this idea.

If I were to write you a paragraph on opera gossip this week it would certainly be upon the subject of Enrico Caruso and Mme. Ada Giachetti. The stories of each have been told, and, like all these things, when you are through reading them you know about as much as you did before as to the real merits of the case. An excellent case is made out for themselves by each, and presumably nobody short of a Robert Browning could, from the evidence in hand, penetrate to the deepest depths of the matter and set the case before us in disinterested completeness.

How I envy these opera people! They can get all the newspaper publicity they want without trying. Poor old Mephisto is known to be such a bad lot that, whatever he does, nobody makes anything of it, and so he gets no front page stories. If he could turn priest, now, and do a really good action in the world, I think people might take notice of him. The question is, how *can* one, when one is so habituated, through all time, to the contrary? Ah! that is the worst of it—one ought never to go wrong in the first place.

I pick up a paper only to see that "Caruso is in London just now and may be seen every day in his favorite restaurant." Happy Caruso! He has only to eat and the world pauses to see. The report does not say whether or not he is singing in the restaurant, as it mentions only that he is "seen," but does not say that he is *heard*. I presume that he eats in silence at his table, and does not burst into spontaneous song like the man who has the job at the Café Boulevard.

Still, as to publicity, stock in mine took a considerable leap the other day when Rosenthal made that famous remark that "the Mephistophelian spirit is the highest thing in art." I was glad to see that that attitude of soul which I have the honor to represent in the world had come at last to its rightful recognition. Then another thing has happened. Of course, you know that the devil and I are not quite the same, although we are pretty close of kin. Therefore I felt a little set up the other day upon reading something which John F. Runciman said. You will remember that I told you some things about this cave-man of criticism, and what I am going to quote now will bear out what I told you about his red blood corpuscles, as well as serving to boost my kindred.

Runciman is telling in the *Saturday Review* why he objects to academic, respectable symphonies, such as one recently produced by A. von Ahn Carse, which was recently heard in London. "It wants," says Runciman, "a spice of the devil. It has no profound feeling for its roots, neither does it leave a smell of gunpowder. Give me a composer who will rise merrily after a sound rest, breakfast with a healthy appetite, mount a fiery bus-horse barebacked and dash madly through the streets, assault a policeman, set fire to Covent Garden theater, the Royal Academy and College, and the offices of the Charity Organization Society, burst into a suffragette room and tell the ladies what he thinks of them; then return home with a sufficient surplus of energy to pour forth his uproarious soul in a gloriously rowdy symphony, until Scotland Yard sends a posse of fifty police to arrest him."

Until I came to that "suffragette" clause I was thinking myself that Runciman was talking about a suffragette, not a composer. I fear it is a sort of suffragette composer that he is looking for—at least a man with a dash of the suffragette about him. Runciman says that this person might not prove an ideal composer, but that he might wake up the others. If Theodore Roosevelt had only been a composer, what a source of unalloyed delight he would have been to Mr. Runciman.

I am sure you are quite as much interested as I am in the "Girl of the Golden West." Judging from the stories, one does not know what to believe. In one place, Puccini is quoted as saying that the score has no reference to characteristic American music or music of the West. In another, we learn that he made a careful study of American music and has gotten the proper atmosphere. The press bureau to which has been entrusted the problem of exploiting the "Girl of the Golden West" has been advertising it somewhat after the manner of the clever person or persons to whom was given the task of preparing the retina of the world's eye for the spectacle of "Chantecler." One more thing has now been let out—that at the end of the first act is an original and startling piece of musical dynamics; though its nature re-

mains carefully undivulged. This statement does not impress me, for I have heard the close of "Electra." The world holds nothing more in the way of dynamic musical effects that can send a shiver up the spine of my soul. However, I suppose there are still some dynamic effects which nowadays could legitimately be called musical which might still have the power of affecting the groundlings. For instance, the end of the first act of the "Girl of the Golden West" might have a scene of the smashing of bottles in a Tucson bar-room, or the San Francisco earthquake, or perhaps the creaking of the hinges of the Golden Gate. This would all be appropriate to the Western character of the piece and would unquestionably fall within legitimate modern musical effects.

Even Gatti-Casazza himself is tiring a bit of art and artists of the lyric stage. "I would like," he says, "to be able to say a few things to Guido of Arezzo, who invented notes. But they would be bitter caitiff words." Gatti is unjust. He should not blame the maker of notes because the operatic folk have put them to such awful uses. Let him remember Beethoven and a few others who have not thus debauched the art of music. Let him not blame Guido of Arezzo, but rather the worthy but misguided Italian patron of art—whatever his name was—who made that fatal effort to resuscitate the Greek drama.

Opera has at last found its place. A Wall Street bootblack is the happy possessor of a phonograph, and displays the following sign:

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MORGAN'S GIFT TO ORGANIST

Financier to Present Homer Norris with Sumptuous New Jersey Home

Homer Norris, composer, and also organist and choirmaster of St. George's Episcopal Church of New York, is to be presented with a sumptuous stone castle in the Orange Mountains, N. J., by his friend, J. Pierpont Morgan. The financier has made this gift to Mr. Norris in order to enable him to carry on his work of composing amid surroundings more conducive to artistic inspiration than are to be found in New York City where he has his studio at present. Mr. Norris will thus be able to forget his many duties at St. George's Church whenever he is inclined to indulge in creative work.

The structure, which will cost more than \$20,000, has been designed by Mr. Norris himself and will probably be ready for occupancy next May. The architect is Grosvenor Atterbury, of New York. The building will occupy 260 feet of land adjoining the Harriman estate, and will be constructed entirely of weatherbeaten moss-grown stone so as to look like a continuation of the bluff above Greenwood Lake upon which it is situated. It will be fitted out with a view to the complete comfort of its owner, who will frequently entertain the members of his choir there.

A New Chicago Quartet

CHICAGO, July 25.—Chicago has a new artist quartet made up of singers already well known to the public whose association means a guarantee of artistic accomplishment. The new quartet comprises Edith Monica Graham, soprano; Hazel Huntley, contralto; Wallace Moody, tenor, and Walter A. Stults, basso. Mrs. Cora Farrand will be the accompanist. A number of important engagements have already been made for the quartet, including several oratorio engagements.

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ANOTHER AMERICAN AT COVENT GARDEN

Edna de Lima Displays Remarkable Facility in Acquiring New Rôles at Short Notice—Her Début with Melba in "La Bohème"—An Ohio Girl and a Pupil of Jean de Reszke

LONDON, July 11.—Jean de Reszke is likely now to win distinction through his pupils not only as a great teacher, but also as one who so thoroughly prepares his pupils that they are able in their operatic débuts to display an ease and self-possession which usually come only after some years of experience. The latest of his pupils to win recognition in Covent Garden, where he has a number of pupils singing this season, is Edna de Lima, the American girl, or Mrs. Van Dyke, née Burton, as she is in private life.

Edna Burton was born in Lima, Ohio, from which town she took her stage name. Her father, a physician, although not a musician is very fond of music, and as the girl grew up, displaying decided musical talent, she was given such advantages as her home town afforded. Later she was sent to New York, where she continued her vocal studies under James Savage and Mr. and Mrs. H. H. Brown. When she wished to study for the operatic stage her father made no objections, provided only that her talent seemed sufficient for her to accomplish something really worth while, and sent her to Paris to study with de Reszke.

Miss de Lima studied a répertoire in French, Italian and German under de Reszke, who hoped that she might make her début as *Juliette* in Gounod's opera. When she was perfecting that rôle, de Reszke rehearsed the entire opera with her, himself singing and acting the rôle of *Romeo*, something which he rarely does for his pupils.

A year ago de Reszke pronounced his pupil ready for a début, but he is particular as to where his pupils make their débuts. Mr. Higgins, of Covent Garden, heard Miss de Lima last year in the little theater where M. de Reszke gives his lessons in his handsome Paris home. Mr. Higgins was charmed with the young singer, but declared that there were already more sopranos engaged for the Covent Garden season than could possibly be used. This Spring, however, he went to Paris, and expressed a desire to hear Miss de Lima again, and in a larger theater. It was arranged with Messager that she should be heard in the Opéra, and a number of prominent musicians and managers were present. As soon as she had finished her selection, Mr. Higgins stood up in the audience, and said: "That is all right, Mrs. Van Dyke, we want to sign a contract with you now." He hurried her off then and there to have a three years' contract drawn up with an increasing salary each year, and it was signed without delay.

Miss de Lima's repertoire then consisted of *Juliette*, *Thais*, *Manon*, in the Massenet opera; *Marguerite* in Gounod's "Faust," and *Ophelia* in Ambrose Thomas's "Hamlet." For the Covent Garden season she was engaged to sing *Musette* in "La Bohème," and *Nedda* in "I Pagliacci," both of which rôles she had to learn at once.

Her début at Covent Garden was made on the night of Mme. Melba's reappearance in "La Bohème," and was her actual operatic début. Never had she sung on any stage, and the rôle had been quickly learned. In addition, she sang without a full rehearsal, only a few of the principals, among them Mario Sammarco, always considerate of young artists—appearing at the rehearsal called for her. The young débutante came through her ordeal with flying colors, however, and the artists associated with her could hardly believe that not only had she never sung the rôle before, but that it was actually her début.

A day or two later the management suggested that Miss de Lima "look at the rôle of *Siebel*." The following day they informed her somewhat deprecatingly that they had billed her to sing the rôle the following Thursday. Again she succeeded brilliantly, and again there was no trace of the beginner in her work. Encouraged by this, she was cast for the rôle of *Urbano* in "The Huguenots," and *Irma* in "Louise," and repeated her former successes. The strain of learning new rôles in two different languages and rehearsing them while singing is considerable, and for a débutante naturally more so. In one week she appeared four times.

"Indeed I worked," said Miss de Lima. "Let me tell you of one day. A rehearsal at ten-thirty, another one at twelve. One with orchestra at one, then time for a brief lunch and another rehearsal at three, with a final one at eight in the evening. But everyone has been very kind to me and one thing that pleased me very much was the fact that after my début several people, utter strangers to me, wrote to the management to engage me for private concerts. I sang at Lady Plymouth's June 28, and on

July 12 I sang at Mrs. Harter's some Debussy songs and old French songs of the seventeenth and eighteenth centuries."

Of her immediate plans for the future, Miss de Lima says that nothing is yet settled. Her husband, a Philadelphian, will join her for his holiday, when they may go to Switzerland. The director of the famous Théâtre de la Monnaie, always on the alert to secure clever young artists, has offered her a three-years' contract, but she is rather averse to binding herself for so long a period. M. de Reszke hopes that she may sing *Juliette* at the Paris Opéra. On one point, however, the young singer is firm, namely, her determination not to sing in America yet, although Mr. Dippel approached her for a Chicago engagement.

"I do not want to go back to America to sing yet. Not until I can go as a really great singer, with some years of experience behind me."

Miss de Lima has everything in her favor, and should attain this goal at no distant day. Tall, slender and good looking, with a beautiful voice, decided dramatic ability, and a frank and charming manner, she is a valuable addition to the list of American singers who have succeeded at Covent Garden.

ELISE LATHROP.

A MUTUAL MUSICAL ADMIRATION SOCIETY OF TWO MEMBERS



Emil Oberhoffer (to the right) and Carl Busch

MINNEAPOLIS, July 25.—The mutual musical admiration of Emil Oberhoffer, of Minneapolis, and Carl Busch, of Kansas City, has developed into a warm personal friendship. Last Spring Mr. Busch was invited to conduct the Minneapolis Symphony Orchestra, and the Philharmonic Club gave one of his choral works. He also conducted several of his orchestral compositions at one of the popular concerts. When the Minneapolis Symphony Orchestra was in Kansas City on its Spring tour Mr. Oberhoffer was the guest of Mr. Busch, and while the two musicians were having an animated discussion on Indian music, of which Mr. Busch has made so exhaustive a study, Mrs. Busch snapped the camera, with the result as pictured.

E. B.

A LONDON DISCOVERY

Girl with a Voice Said to be of Singular Beauty is Seeking Recognition

There is in Leicester to-day a young girl of sixteen years who possesses a voice of such singular beauty that those who have heard her declare that, with training, she might rise to the heights of a Melba or a Tetrassini, says the London *Express*.

The attention of the *Express* was drawn to the girl—whose name is Dorothy Dainty—by her mother, who wants for her daughter a hearing in London.

"She has power to hold an audience breathless," Mrs. Dainty writes. "Her voice is a rich mellow soprano with a compass from top A to bottom A."

"She has sung in Leicester times without

number, since she was eight years old, but can yet no further. She sang to Sir Herbert Marshall, of Leicester, and through his introduction to Mme. Ada Crossley, who advised her to rest two years, and then she would see what she could do for her. The two years expired last December, but I understand Mme. Crossley is on a foreign tour."

The *Express* sent a musical representative to hear Miss Dainty, and he reports that she is the daughter of poor parents, her father being engaged in the boot trade.

"She has a remarkably full and powerful voice," he writes, "but lacking the polish which proper training would give."

"She has an excellent range and sings with more than average intelligence. She reads music with facility, and accompanies herself on the piano very well indeed. Miss Dainty is entirely self-taught, and is thoroughly enthusiastic, and her ambition is to become a great singer."

"My opinion is that the girl has a voice of such exceptional strength and quality that it would be a pity if it were not developed by the best training."

Granddaughter of Kullak as Soprano Singer and Teacher

A noteworthy instance of a musician who has inherited talent from distinguished ancestors is Mrs. Kullak-Busse, the soprano. She is a granddaughter of the famous pianist, Kullak, and at every one of her concert appearances discloses the fact that she is a musician from top to toe. Mme. Kullak-Busse does not confine herself to the interpretation of any particular style of song, and, owing to the thoroughness of her art, it is equally pleasurable to listen to her rendering of English, German, French or Italian works, ancient or modern. Her voice is one of lovely quality, and perfectly schooled, for she has enjoyed the rare privilege of years of study with Lilli Lehmann, and is gifted with a striking dramatic temperament. As a teacher she is no less successful than as an interpreter, and her pupils are numerous and distinguished.

The Chief Burden-Bearers

Mr. Oscar Hammerstein has announced his intentions of building an opera house—"the finest in the world"—in the west end of London; Mr. Thomas Beecham is going to give us grand opera at Drury Lane next Summer; the next Covent Garden "grand" season, it has been said in one quarter, will be unexampled for its list of "stars" and new works; a well-known and popular firm of music publishers are completing arrangements for an important scheme of light opera during the Spring; and * * * And all that will now be required is a kind-hearted philanthropist willing to erect, equip and endow a nursing home for the exclusive use of those critics who survive the London season of 1911. Only a few rooms will be needed.—London *Telegraph*.

Houston's New Musical Auditorium

HOUSTON, Tex., July 23.—Houston is building a fine auditorium, the seating capacity of which will probably exceed 7,000, and which will play a large part in the musical life of Houston. Alice MacFarland, who has been busy in a managerial way in Houston during the last year, plans still greater things for the future. She has engaged the auditorium for November 22, and arranged for the appearance of Mme. Liza Lehmann and her quartet of singers. The musical clubs of Houston will hear in that city this coming season Emilio Gogorza, Josef Hofmann Bonci, Jomelli, and Schumann-Heink.

Marie Sidenius-Zendt's Chicago Concert

CHICAGO, July 25.—Marie Sidenius-Zendt was the singing star of last Tuesday evening in Mandel Hall at the Chicago University, singing Swedish folk songs in costume and furnishing one of the most novel events of the season in a charming concert. Not only was Mrs. Zendt a most attractive living picture in the gay colors of the Northland; but, she had feeling for the sentiment of the songs and the art to make them entertaining and impressive. The associate artist in this program was Catherine Howard, organist.

Viola Waterhouse Has Busy Summer

Viola Waterhouse has been busy filling concert engagements this Summer. Miss Waterhouse has had three appearances at the Stony Brook Conference in two weeks, has sung twice at the Allenhurst Club, in New Jersey, and twice at Elberton, N. J. About the first of August Miss Waterhouse will go to Gloucester, Mass., for a rest, before starting on her Canadian trip. Marc Lagen, who has charge of Miss Waterhouse's concert engagements, announces that he has already booked her with several of the leading clubs for return engagements, and is also arranging several important orchestral appearances and song recitals.

WINNING THE FAVOR OF GERMAN CRITICS AS WAGNER TENOR



Lissant Beardmare as "Lohengrin"

STETTIN, GERMANY, July 8.—A remarkable career has been that of Lissant Beardmare, the Canadian tenor, who, though in Europe only since May of 1909, has already attained a position of prominence on the German operatic stage which provides him with the brightest of prospects for the future. Previous to his visit to Europe he had toured Canada for three years as a *liedersinger*, meeting with considerable success. Upon his arrival in Germany he set himself diligently to work studying Wagnerian rôles, and made his first appearance as guest last January in Barmen, singing the part of *Lohengrin*, and winning a most flattering reception. Notwithstanding the fact that *Lohengrin*, *Tannhäuser* and *Erik*, in the "Flying Dutchman," is at present the complete extent of his repertoire, he has been engaged for three years at an excellent salary by the director of the Stettin Opera.

Relying on Heredity

Fred Latham, Mr. Dillingham's stage manager, had inspected a hundred applicants for positions in the Dillingham choruses. From them he had selected a dozen eligibles for final consideration. They stood in line.

"What is your name?" demanded Latham of the first one.

"Schumann-Heink," was the reply, as a good-looking youngster brought himself to the position of attention with a click of the heels.

"Any relation to Madame Schumann-Heink?"

"Yes, sir; son," replied the young man proudly.

"That's enough," said Latham, and Hans Schumann-Heink was enrolled to support Elsie Janis in "The Slim Princess."—New York *Telegraph*.

Becomes a Berlin Pedagogue

BOSTON, July 25.—William Bartlett Tyler, graduate of the New England Conservatory of Music, has been made a member of the faculty of the Stern Conservatory in Berlin. After his graduation from the Boston institution last year he went to Berlin, where he studied for some time with the well-known theorist, Wilhelm Klatte. So rapid was his progress that last February he was elected a member of the faculty. Mr. Tyler is now spending the Summer at Cohasset, Mass., and will return to Berlin in the Fall.

CHAUTAUQUA CHOIR SINGS "ROSE MAIDEN"

Excellent Performance Under Director Hallam One of Many Concerts There

CHAUTAUQUA, N. Y., July 19.—The Chautauqua choir orchestra and soloists under the direction of Alfred Hallam, last evening presented "The Rose Maiden," by Cowen, to an audience that completely filled the large amphitheater, and the interesting thing is that the greater part of the listeners remained for the entire work. This fact is mentioned in passing for members of Chautauqua audiences have been in the habit of leaving concerts whenever they felt inclined and the confusion resulting has greatly marred the pleasure of those who really wanted to hear the performances.

The soloists, Miss Stoddart, Miss Fiske, Mr. Nichols and Mr. Moyle, sang their respective parts well. In fact there has never been at Chautauqua a more pleasing quartet, both from the point of solo work and in the ensemble. Their work last night was proof positive of that fact.

The orchestra was a telling feature of the performance also. The chorus work was without reproach and director Hallam is to be congratulated on this additional success for his body of singers.

Henry B. Vincent, the resident organist at Chautauqua, is presenting a series of recitals during the season that are interesting large audiences. The fourth of these programs was presented on Tuesday afternoon, July 19, the following being the program: Suite Gothique, Boellmann; Dialogue (Le Secre Clamour), Klein; Pavane, Sharpe; Fanfare d'Orgue, Shelley.

G. C. Ashton-Johnson, of London, Eng., who gave a series of lectures on music has been re-engaged for this week that the large colony of music students may hear him.

The second of the Sherwood Marcossion recitals for this season took place in Higgins Hall the afternoon of the 19th, the following program being presented:

Haendel, Sonate for piano and violin, in A major, Mr. Sherwood and Mr. Marcossion; Bach, Prelude and Fugue in F minor; Schubert-Liszt, "Hark, Hark the Lark!"; Strauss, Tausig Waltz (Man lebt nur einmal); Mr. Sherwood; Beethoven, Romance in G major; Mozart, Minuet in D major; Brahms-Joachim, Hungarian Dances Nos. 3 and 5; Mr. Marcossion; Raff, Cavatina and March, from Suite, op. 91, Mr. Sherwood.

These two sterling artists have lost none of their popularity as is attested by the large audiences which gather at each of their performances.

The Chautauqua Band is an enjoyable feature now at Chautauqua, the organization being heard in its first open-air concert last Saturday evening.

The Chautauqua Junior Choir was heard in a concert the afternoon of the 20th, together with the Chautauqua Band and Minor C. Baldwin organist.

The enrollment of the Chautauqua Summer Music School, this season, is the largest in the institution's history.

Future events which are being looked forward to with much pleasure are a concert by Clarence Eddy, the organist, July 26; one by the New York Symphony Orchestra, July 30; concert, July 25; soloists, Choir, Orchestra, Band and Sol Marcossion, July 27; American Composer's Concert, Choir, Orchestra, Organ and Soloists, assisted by Clarence Eddy and W. H. Sherwood. The cantata, "The Golden Legend," by Sir Arthur Sullivan, will be given July 29. L. B. D.

Milwaukee Girls Composers at Sixteen and Seventeen

MILWAUKEE, July 25.—Eighteen compositions to their credit, eight of them just off

the press and ready to be placed on the market, is the record of two local West side girls, Ruth Knippenberg, aged sixteen, and her sister Adelyn, aged seventeen, daughters of Mr. and Mrs. P. M. Knippenberg, No. 39 Thirty-first street. Ruth's specialty is instrumental numbers and accompaniments, while her sister writes songs. Some of Ruth's work was written before she was fifteen. The older sister is now busy on a musical comedy. M. N. S.

MAURICE EISNER TO ACCOMPANY KOCIAN ON COMING TOURNEE



Latest Photograph of Kocian

CHICAGO, July 25.—Charles L. Wagner writes from Minneapolis that he has been exceedingly successful in booking Kocian concerts, and last week arranged with Maurice Eisner, the famous young Hungarian pianist, to accompany Kocian on his coming tour. While Eisner is of Hungarian parentage, he was born at Champaign, Ill., and attended the famous university in that city, becoming a member of its musical faculty. He went to Europe for two years, and was a favorite pupil of the great Godowsky. By the recommendation of the latter master he was placed at the head of the Halifax Conservatory of Music, and spent two years in that position, touring meanwhile through the maritime provinces. In 1906 he resigned to accept an appointment as the head of the piano department in the Northwestern Conservatory at Minneapolis. Mr. Eisner's appearance as soloist with the Symphony Orchestra, accompanying such distinguished personages as Maud Powell, Campanari, Kirkby-Lunn and Anton Hekking, won for him enviable reputation. For two years past his monthly Beethoven recitals at the Northwestern Conservatory have been regarded as one of the leading features in the musical life of that institution. He is certainly a desirable acquisition for the Kocian tournee. C. E. N.

Paderewski intends to begin work on his new opera this Summer.

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Music Helps Build Water Works

The public has heard a lot in the last few years about music as an aid to medicine, but few know that a brass band is part of the organization that is trying to insure to New York an adequate water supply. Yet musicians are regularly employed up in the Catskills, where the giant Ashokan dam will in a few years impound the greater part of New York's water. The MacArthur Brothers & Winston Company, which has the contract for the dam, pays a band to amuse its men in the evenings and on Sundays during the Summer. The company has several thousand laborers at work up there in the mountains, far from home and entertainment, and it figures that the band is a good investment, as it amuses the men and keeps them in camp. "If we didn't have the music," said a big foreman, "these foreigners would go wandering off to the villages to drink that 'forty rod' they sell around here. Then when they came back in drunken droves there'd be no handling of 'em. Sure, the band's a bully idea. More wind to it!"—*New York Tribune*.

Robert Grau's Book Completed
The second volume of Robert Grau's

"The Business Man in the Amusement World" has been completed, and the book will be published early in August. Topics of interest to music-lovers introduced in the second volume are: "Grand opera as it was and is now, and a prophecy as to its future state." "Opera in English on the horizon." "The tremendous development in the musical field, with the careers of a hundred impresarios and directors, and the advent of the 'musical business man.'" "Opera as an artistic enterprise on the eve of an upheaval, and a return to the commercialized methods a necessity."

Coming of Alexander Heinemann

Alexander Heinemann, the German baritone, will visit America for the first time this coming season, under the management of R. E. Johnston. For a decade and a half Heinemann has been the favorite of the Berlin public. He is heard oftener in Berlin than any other singer now before the public. His appearances in London, Berlin, Hamburg, Copenhagen, Vienna, Prague, etc., have marked him as a popular favorite, his wealth of temperament and warmth of feeling making an instant appeal.

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AMERICANS HEAR MARCHESI PUPILS

A Special "Request" Recital in
London—Martin Wins
Composer's Praise

LONDON, July 13.—Mme. Marchesi will give her second recital at Leighton House to-night when Mr. Copeland, the Boston Debussy interpreter, will again assist her. The famous singer and teacher had a pleasant compliment paid her by a party of about two hundred Americans who were passing through London recently. This party, which consisted of Canadians and citizens of the Western States, arrived too late for Mme. Marchesi's first recital and was obliged to leave before the second. Accordingly the travelers asked Mme. Marchesi to give a small concert for their especial pleasure, which she did last Monday at the Kilburn Athenaeum. Blanche Tomlin, a pupil of Mme. Marchesi, who made a great success as *Marguerite* at the Court Theater recently, was one of the singers.

Riccardo Martin has received a most flattering compliment from Baron d'Erlanger, the composer of "Tess." After hearing the American tenor in "Butterfly" he wrote him that he knew *Angel Clare* would be magnificently sung if Mr. Martin would undertake the rôle. Of course the part is very difficult but Mr. Martin has gained a reputation for quick study and thorough musicianship. Recently he did sing *Angel* and was highly successful. The composer wrote him that he congratulated himself on his happy choice as sincerely as he congratulated the interpreter of the rôle on his achievement. As Maggie Teyte is ill the first performance of Mr. Clutsam's new opera has been postponed.

I had the pleasure recently of meeting the American impresario, Spencer Jones, who is stopping at the home of his old friend, R. Watkins Mills. Mr. Mills is so popular a singer that I hardly need "explain" him. Mr. Jones arrived, June 19, and leaves for America in about a fortnight.

"Just a little run across to freshen up for the Autumn work," he said, as he smiled into my camera. "Yes, we shall be busy this



W. Spencer Jones, the American Impresario (to the left), and R. Watkins Mills, the Singer, at Whose Home in London Mr. Jones Has Been Staying.

coming season. MacMillen has a tremendous tour with us, then we are working for Mme. Gerville-Réache, Bonci, Zerola and many other artists of fame. Miss Cottlow will be with us for a tour in 1911-12 also."

After a little trip through Scotland and Ireland Mr. Jones will hurry back to New York to relieve Mr. Haensel.

EMERSON WHITHORNE.

Mme. De Moss's Engagements in Middle West

Mme. Hissem De Moss has been engaged for a song recital in Chillicothe, Ohio, November 11. Mme. De Moss is extremely popular in the Middle West, and particularly Ohio, which is her native State. The soprano has frequently toured this section, not only in recital and oratorio, but with various orchestras. In Cincinnati she has sung each season for several years past and her following is a large one. Loudon Charlton is anticipating an active season for Mme. De Moss, who for several years has been one of the most attractive artists on his list.

Beebe-Dethier Western Engagements

Chicago will hear the Beebe-Dethier combination this season, as well as several cities

in its immediate neighborhood, and the sonata recitals for which these two young artists have built such a vogue will be given as far West as Kansas City. Miss Beebe and Mr. Dethier have been engaged to play in Detroit the middle of November. In the East, in addition to three appearances in Boston—and the three New York concerts which have become a regular feature of metropolitan musical life—the pianist and violinist will make three appearances, a series having been arranged for by L. H. Mudgett. Loudon Charlton is to manage their tour.

Toronto to Hear Witherspoon

Herbert Witherspoon has been engaged for appearances with the Mendelssohn Choir, of Toronto, February 7, 8 and 9 of next year. The basso has frequently sung in Toronto and is extremely popular there. Mr. Witherspoon will open his season in October under Loudon Charlton's management, devoting a month to concertizing before his return to the Metropolitan Opera House. Last year Mr. Witherspoon's operatic engagements numbered fifty, and there is every likelihood of his being heard even a greater number of times this coming year.

"FEUERSNOT" SUNG IN THE VERNACULAR

First Production in English of
Strauss's Comic Opera Given
in London

LONDON, July 12.—Certainly Mr. Beecham deserves warm praise for his presentation last Saturday and yesterday of Richard Strauss's comic opera, "Feuersnot"—the first performance either in English or in an English-speaking land. The orchestra played magnificently, and the performance went with much spirit and smoothness. Naturally—for even this early work is intensely Straussian—the music is intensely difficult and one pities the singers. The score is full of melody, and it seems odd to find one's feet almost involuntarily tapping the floor to the seductive rhythm of waltzes which might almost have been written by the Waltz King, so full of swing are they.

Kunrad, the alchemist, and *Diemut* have some beautiful music allotted to them, but the orchestra is the real feature of the opera. At Saturday's performance the rôle of *Kunrad* was sung by the German tenor, Mark Oster, but at the second, that which the writer heard last night, the rôle was sung by the baritone, Frederic Austin, who was excellent in the part. The music, with the exception of a few high notes, which Mr. Austin took well, seems far better adapted to a baritone than a tenor.

Maude Fay, the California girl, was delightful as *Diemut*. She acted charmingly and sang the difficult music most artistically. Her voice is pure, fresh and resonant.

Other rôles were sung by Wilson Pembroke, Robert Radford, Leon de Sousa, by Lent Maitland, Stella Phelps and Lilian Coomber—*Diemut's* three playmates—Edith Evans, etc. The audience was large and expressed its enthusiasm heartily at the close of the opera.

Continuing his course of presenting novelties to the unaccustomed British public, Mr. Beecham on July 16 will give, for the first time in England, a one-act opera, "A Summer Night," by G. H. Clutsam, followed by Mozart's "The Impresario."

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ECHOES OF MUSIC ABROAD

Alexandre Guilmant Receives Degree and Eulogy from English University—Caruso to Give Keynote to Beecham's Autumn Opera Season—Laparra's "Habanera" Too Lurid for London—Maria Labia to Be Berlin's First "Mimi"—Motor Horns as Agents of the Downfall of Wagner!—Music Critics Justify Their Existence as a Special Species—Liszt's Nearest of Kin Claim Collection in Budapest Museum—American Girls at Ostende

SOME of the English newspapers have worked themselves up into a state of worry and anxiety over the condition of Paderewski's health. Although the Polish pianist has never before this Summer canceled an engagement in England, the attack of neuritis that effectually balked his recital plans a few weeks since has served to remind them that "these attacks are recurring with more frequency" and that he has been "extremely unfortunate in the matter of ill-health." Meanwhile Paddy's in Poland, enjoying the Summer beauties of his country estate and indulging his passion for composition.

ON the 2d of this month the University of Manchester conferred the degree of Mus. Doc. honoris causa upon Alexandre Guilmant, most universally esteemed of French organists. The eulogistic comments made by Dr. Kendrick Pyne in presenting him for the degree are worth quoting:

"I have the honor to present to you for a distinction at your hands an eminent artist. One would venture to describe him as being a veritable species of musical 'Admirable Crichton,' for in a period given up to specialism pure and simple he has essayed all branches of his art, and all with consummate success. A modern calendar of contemporary art that obligingly places every celebrity in the exact niche he ought to occupy designates him, with the infallibility of a music critic, as being the chief performer on his instrument—the king of instruments—in France. But one would go further and confidently say that he is one of the chief performers in Europe, where he is well known.

"Unlike his English colleagues, who are chained and fettered to innumerable daily church offices, the French 'chapel-masters' and ecclesiastical musicians are less 'cribbed, cabined and confined' and have more dignified leisure. Consequently Alexandre Guilmant has been quite a musical pilgrim in his generation, and nearly all art centers at home and abroad have listened with delight to his agile fingers and with reverence to his translations of the divine message of the great masters. Unfortunately, one cannot now hear him (in the aisles of La Trinité, Paris) 'raise on high the pious songs of praise,' as, after many years, he has retired from his labors there; but 'his works do follow him.' He has left behind a heritage indeed in the form of a traditional 'use,' an accompaniment to the Plain Song of the Gallican Church, that will long remain as a lasting monument to him as a stylist.

"His compositions are numerous and vastly popular, nowhere more so than in Manchester, where for some thirty-three years they have frequently been performed. They show that he is concrete in form,

extinct. To hear Alexandre Guilmant discourse on a given theme is indeed a liberal musical education. We had the felicity of a taste of his quality in this direction in this very room last night.

"We are also indebted to him as an 'anti-quary.' He has preserved from oblivion many forgotten 'musical gems' that had become, as it were, derelict. He has rescued them from unmerited neglect; edited and reincarnated them, as it were, to the gratification of lovers of the delicate refinements and gentler joys of earlier and less laborious and strenuous periods. Lastly, he has been a permanent influence for good in his time, and, believe me, sir, many pupils, disciples, admirers and friends will be gratified that he has been thus honored to-day, an act which I venture to think will add to our credit, and still further cement the friendship existing between ourselves and the great and refined nation of which he is so bright an ornament.

"I therefore submit to you, sir, Felix Alexandre Guilmant, Commander of the



BERNICE ROCHE-OBBERWINDER

Among the débutantes of the past music year in Germany was a young American pianist, originally of Los Angeles, whose gifts commanded the serious attention of the critics wherever she played and inspired predictions of most interesting further development. This was Bernice Roche, whose studies under Teresa Carreño were interrupted by her marriage a few years ago, when she became the wife of Richard Oberwinder. When she resumed her musical work she "coached" for her début with both Mme. Carreño and Bruno Gortatowski, of Berlin. Her engagements for the coming season include appearances with orchestra in Dresden, Munich, Cracow and Vienna, and tours of Holland and Russia, in addition to return appearances in recital in Berlin, Leipzig, Munich, Dresden and the other German cities in which she played last season. Mrs. Roche-Oberwinder's home is in Berlin, and it is not likely she will be heard in America for two or three seasons to come.

subtle in harmony, complex in counterpoint, and, above all, *tuneful*. He possesses that special gift of melody, pure and undefiled, which, though it is not so fashionable now, is an excellent thing in music, and without which all is indeed 'flat, stale and unprofitable.' He is also one of the last of the great 'improvisatori,' a race now almost

Pontifical Order of Gregory the Great, Knight of the Order of Sylvester, Chevalier of the Legion of Honor, Officer of the Academy, Organist of the Trocadero, Paris; Professor of the Organ at the Conservatoire National, France, for the degree of Doctor in Music."

WHO can blame the Londoners for taking exception to the unrelieved gloom of Raoul Laparra's "Habanera," which had a belated *première* at Covent Garden last week? The tragic story unfolded in it runs a lurid course—too lurid even for England with her "graveyard" school of composers.

Pedro and Ramon, brothers, are rivals for the hand of a Castilian peasant girl, Pilar. In the first act Pedro is killed by his brother, and at his last gasp commands him to confess the deed to the heroine. If this confession should not be made he will revisit the murderer on the anniversary of his death. Ramon, nevertheless, remains silent, and in the last act, while he and his beloved Pilar are kneeling at the murdered man's grave the girl, moved by some invisible agency, lies down and dies "to the sound of a supernatural requiem." The fatal motif of the Habanera is then heard and Ramon, bereft of his senses, steals away in the darkness. This operatic dissipation of murder and madness is one of the novelties promised by the new Metropolitan management two years in succession and still hanging fire, but it is highly improbable that it will be produced here.

The composer personally superintended the rehearsals for the London production, and Mlle. Demellier, who was the original Pilar in the Paris *première*, was lured across the Channel to repeat her impersonation. The versatile Charles Dalmorès made his large repertoire larger by adding to it Pedro, while Bourbon of Brussels was the Ramon.

IN these days of agonizing motor horns sensitive ears assuredly suffer what Uncle Remus would call their "come-uppence" for being of delicate fiber. A plea for uniformity of tune and tonality was made not long since by a London writer, and now the *Musical Times* takes up the hue and cry:

"Now that they (motor horns) have invaded the domain of harmony and utilized triads, both consonant and dissonant, musicians may well take alarm. Already we hear of one that plays the 'Hoyo-toho!' phrase from Wagner's 'Valkyrie,' and another that gives the opening of Beethoven's C minor Symphony. From these beginnings the appropriation of larger phrases is only a step, and we expect to hear shortly all the prominent themes, both melodic and harmonic, from the 'Nibelung's Ring.' Now mark our words. Should this come about the downfall of Wagner, or any other composer so vulgarized, in public estimation will be swift and certain. How can one be thrilled by the opening of 'Tristan,' for instance, if its noble harmonies are associated with an evil-smelling machine impatient of control and alarming the pedestrian with its brazen voice?"

The *Daily Telegraph*, admittedly baffled by the problem, suggests that as it is clearly a grievance shared alike by composers and the public, perhaps the latter by its influence will assist the composers in the near future in securing further protection for their works, so that the appropriation of a musical phrase by a motor horn might be treated as an infringement of copyright.

ALTHOUGH \$5,000 a night would not tempt Enrico Caruso to sing just now, if we may take the singer at his word, it is rumored in London that the tired tenor's present visit there, where he is making his favorite restaurant in a sense his head-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

quarters, has a significant connection with a probable October engagement. Thomas Beecham is hopeful of securing him to shed luster over his Autumn season by singing a few of his rôles before sailing for New York. These would, of necessity, follow Caruso's Continental guest appearances. During his Berlin engagement—now an annual feature of the Royal Opera's schedule—he is to be heard for the first time in Germany in a German opera, when he sings *Lionel* in Flotow's "Marta."

The Beecham-Metropolitan alliance is bound to give Covent Garden a terrible jolt next Spring. The defection of Nellie Melba will leave Luisa Tetrazzini and Emmy Destinn, whose contract with Director Higinz will prevent her from joining her Metropolitan colleagues at Drury Lane, as the female mainstays of the venerable, tradition-steeped temple of opera. Interesting developments may be expected, for the older institution will not cede first place to a formidable monopoly opposition without a spirited struggle. Next year's opera war in London will be worth watching.

TO the Puccini-saturated New Yorker, for whom the music world is bounded by the four walls of an opera house, it seems almost incredible that the city which plumes itself on being the music center of the world has not yet heard "La Bohème." This aching void in Berlin's education in the Italians is to be ministered to next season, however, by Hans Gregor. Maria Labia as *Mimi*, Director Gregor predicts, will be as potent a drawing-card for the Komische Oper as she was as *Tosca*, and perhaps even rival her German popularity as *Marta* in "Tiefland." Otto Marak, the Bohemian tenor, will be the Berlin *Rodolph*. Later in the Winter Miss Labia will create the principal rôle in Ermanno Wolf-Ferrari's "The Madonna's Jewels," and she may be the *Psyche* in Maurice Levy's opera named after that character, which is also to be introduced. First of the season's novelties will be Wendlandt's "Das Vergessene Ich," and after "La Bohème" is launched, Gounod's comic opera, "Le Médecin Malgré Lui," based on Molière's farce of the same name, will be given for the first time in Germany.

Meanwhile, that the course of new opera does not run smooth is being brought home to the men who have been trying to launch a Grosse Oper to rival the Kaiser's Royal Opera. As yet they have been unable to obtain a building "permit" for the plans they have had drawn up. There have been many other setbacks and disappointments as well to convince the superstitious that there is no lucky star waiting around to shine at the new institution's birth. Announcements of engagements made have been premature. Only Director Angelo Neumann has a contract, and he has no power as yet to make engagements with singers. As a matter of fact, it would not astonish any one in Berlin very much to see the bubble abruptly collapse.

DUBLIN UNIVERSITY'S new professor of music, Dr. Percy C. Buck, made an eloquent plea on behalf of musical learning last month when he was formally installed as Dr. Prout's successor.

"If," he wound up, "we are not to be at the mercy of every plausible charlatan, of every brilliant anarchist and of every misguided genius, what can save us so surely as a body of solid opinion disseminated through the land, learned without being dry-as-dust, liberal without being gullible, conservative without being stagnant? Such a time of crisis has, in the judgment of not a few, now arrived, and a good part of Europe would seem, musically, to be losing

its head. Yet many, if not most, music-lovers, however open-armed to new sensations, would not willingly see every landmark removed and every idol dethroned; and to such I appeal for a consideration of those more moderate views which, even in these days of extremes, cannot disown the whole evolution and development of that art which is at once our mistress and our handmaid."

Applauding the sanity of this point of view, a commentator adds that Claude Debussy and Richard Strauss are instances of "the value of musical learning" and that "if a 'good part of Europe' would seem, musically, to be losing its head" that is not the fault of Debussy and Strauss, but merely of those absurd young people who ignore the 'value of musical learning.'"

AND so the music critic has his "uses!" This interesting fact has been brought to light by an observant writer in Manchester with a laudable desire to give credit to whom it is due for the gradual extermination of that English abomination, "the drawing-room ballad." There was a time when this vocal mush inundated England and spilled over into this country, but it evaporated pretty rapidly here.

"The drawing-room ballad has been preached against steadily for the last fifteen years," notes the Manchester *Courier*, "but till quite recently its position was as strong and its life as vigorous as at any period of its existence. But now it is vanishing slowly but surely, and it is going without regret—at least, what regret there may be is unvoiced and unknown; and in its place we are getting a type of song that is at least honest, sincere and musically. Music critics, after all, have their value, and much of the credit for this welcome change must be accorded to such representative newspaper writers as Ernest Newman, Herbert Thompson, J. A. Rogers, Samuel Langford, Sydney Grew and E. A. Baughan."

WHEN Franz Liszt made his last will and testament he appointed the Princess Caroline Sayn-Wittgenstein his heiress-general, who at her death in turn bequeathed his property to her daughter, the Princess Hohenlohe, now living in Weimar. Of those of his possessions that were in Hungary—they comprise various costly gifts, souvenirs, statuettes, gold and silver goblets, and so forth, valued collectively at \$60,000—the master made no disposition.

For many years this collection has been carefully guarded in the Budapest National Museum, but now the near relations of Liszt living in Hungary, headed by his grand-nephew, Karl Liszt, a workman in a firearms factory, and Magdalena, Anna, Katharina and Therese Liszt, have laid claim to it and, according to the *Neues Wiener Tagblatt*, their rights have received recognition. It is now probable that the Hungarian Government will buy the collection outright from these heirs.

NEW to Ostende's Summer public was Caroline White as one of the soloists at the Kursaal's opening concert. This young American soprano, who has been trained in Italy for her Chicago and Philadelphia season, made an impression with her "Il est doux, il est bon" from "Herodiade" and arias from "Cavalleria Rusticana" and "Manon" that prompted the management to engage her on the spot for three additional concerts. The new de Reszke soprano, who masks her identity as Aurore Marcia, is another American to be heard this Summer at Ostende, most musical of fashionable watering places.

J. L. H.

Richard de Herter's London Recital

LONDON, July 13.—Richard de Herter, the violinist, who will be well and favorably remembered for his playing in New York and other American cities, gave his annual recital in London yesterday. He was assisted by Charlton Keith, pianist. The program included César Franck's Sonata for violin and piano, the Kreutzer Sonata, Bach's Ciaccona and a group of piano solos played by Mr. Keith.

Engagements for Francis Rogers

Francis Rogers, the baritone, will begin his Summer engagements this week. On July 31 he is to give a song recital at the Nahant Club, Nahant, Mass.; on August 4

and 10 recitals at Bar Harbor, Me.; on August 12 in Manchester, Mass. After this one he will do more singing in Bar Harbor. Up to the present he has been taking a complete rest in and near Boston.

Pianists to Tour Together

In addition to his recital and orchestral appearances this season, Ernest Hutcheson, pianist, will make a number of joint appearances with Harold Randolph, of the Peabody Conservatory of Music. Recitals for two pianos are a decided novelty, and these two artists have made the field distinctly their own. The present season marks Mr. Hutcheson's first under the management of Loudon Charlton.

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NEW CANTATA BY PRIEST-COMPOSER

"Nature's Morning Hymn" by
Father Dominic, of Portland,
Ore., Finds Favor

PORTLAND, ORE., July 16.—The proximity of Portland to the Pacific ocean provides delightful Summer resorts and many of our musicians are continuing their work during July and August, several having taken cottages at some one of the numerous beaches. Others are at the hotels, where entertaining musicales are frequently given. "The Hackney," at Seaview being especially noted for its excellent programs.

Several Portland teachers are giving special Summer courses in the city this year, as at this season out-of-town teachers are able to take advantage of special coaching; and some Eastern teachers also come there to give especial courses in theory, musical lectures, etc. Among the busiest teachers are Mrs. Edward Alden Beals and Mrs. Rose Reid Hanscome, whose studios will remain open all Summer.

The Rev. Father Dominic, of St. Benedict's Abbey at Mt. Angel, has published a new cantata entitled "Nature's Morning Hymn." The musicians who have seen the score speak of it enthusiastically, and Professor Frederick W. Goodrich in a local paper gives the following review of this latest creation of a most unassuming but gifted composer:

"The beautiful words of the cantata are the lovely poem by the Oregon poet, Ella Higginson, and they in themselves are an inspiration to write fine music. Father Dominic is known to the humblest lover of music in this state as the composer of "Beautiful Willamette," and those who were privileged to witness the grand ovation accorded to the reverend father after the performance by the great Portland festival chorus at the A-Y-P Exposition last year will be doubly interested in this latest product of his genius.

"The work is much more mature in style and workmanship than the above-mentioned setting of Simpson's poem, the modern feeling is more apparent, the harmonic treatment and modulation more bold than in any previous work. The orchestration, as far as one can judge from the indications in the vocal score, is full of color, while the vocal writing shows an accurate knowledge of the capabilities of the human voice. The part writing in many places is elaborate, and all the devices of contrapuntal imitation are brought into use. The work opens with a charming orchestral introduction of twenty measures leading to the first leading subject announced in four part harmony by the sopranos and altos, to the words, 'Spring Up in the East, O Sun.'

LEADING GERMAN MUSICIANS GATHERED FOR BACH FESTIVAL AT DUISBURG



BERLIN, July 9.—A great number of Bach enthusiasts gathered in Duisburg, Germany, between July 4 and 7, for the fifth German Bach Festival. Prominent musicians from all parts of the empire were present, and there was much enthusiasm over the fine renderings of the various works. The group herewith shown represents the directors of the new Bach Society, the conductor of the festival and the participating soloists, in the park of the Town Hall.

A second theme soon follows the bass to the words, 'And through thy golden-noted song,' leading into a burst of magnificent harmony a few bars later. This second theme works up to a grand climax. The solo voices then enter with a delicate orchestral accompaniment, the passage for the soprano being particularly graceful. A portion of the second theme again introduces the chorus, this time in four part harmony for tenors and basses. The repetition of the opening theme brings back the voices as at first, and a recapitulation of the second subject brings the work to a triumphal close.

"The work is scored for a moderately sized orchestra, and it is to be hoped that we shall soon have the opportunity of hearing it rendered by a competent chorus and orchestra."

Allen Hinckley Gets But Brief Vacation

LONDON, July 9.—Allen Hinckley, basso of the Metropolitan Opera House, is snatching a brief vacation in Europe. On the 19th of June he sang with the Metropolitan Company as King Mark, in "Tristan und Isolde," at the gala performance given by that company in Paris. He then

left for Hamburg, and later made his way south to Italy. On the 6th of August he must return to America, giving on that date a recital with Alma Gluck at Bar Harbor. On September 1, 2 and 3 he sings at the San Francisco Music Festival, and may be heard at Los Angeles a few days later. September 20 he again sails for Europe, this time for London, where he has been engaged for the entire month of October by Thomas Beecham, for his Autumnal season of opera at Covent Garden. This engagement concluded, Mr. Hinckley will return to New York for the season at the Metropolitan Opera House.

Tetrazzini Secured for Opera in San Francisco

LONDON, July 9.—Manager Leahy, of San Francisco, owner of the Tivoli Theater there, will shortly arrive in London to conclude his contract with Mme. Tetrazzini, negotiations for which have been pending for some time. Recently he cabled the prima donna, accepting all her terms. She will be heard in opera in his theater, and in a number of concerts on the Pacific Coast and elsewhere. It was Mr. Leahy who first introduced Mme. Tetrazzini to

Dr. George Boremann, of Eisenach; Arthur von Eweyk, the celebrated Dutch-American bass-baritone; Ludwig Hess, of Munich; Julius Manigold, of Meiningen; Henri Marteau, the violinist; Georg Schumann, the Berlin composer, and Organist Paul Fischer, of Duisburg. In the last row are Emil Streithof, president of the Duisburg Choral Union; Professor Waldemar Voigt, the specialist in Bach research, of Göttingen; Christian Doeberiner, the Munich court singer, and Richard Breitenfeld.

American audiences, and for two years previous to her Covent Garden debut she delighted San Franciscans in her favorite rôles.

Milwaukee Composers' Contest Decided

MILWAUKEE, July 25.—August Homburg, of Roxbury, Mass., and the Rev. Luther Brunke, of Waterbury, Conn., have been awarded the prizes in the song-writing competition which was conducted by the board of trustees of the National Sängerbund. August Homburg was awarded the first prize in the class of folk songs, "Volks' Lied" being the title of his composition. Mr. Brunke's "Weck Ruf An Deutschen" won the prize for the best musical score suitable for German words. Each prize consists of \$100. More than 270 songs were submitted to the trustees in the competition.

Another contest is now being held, with similar prizes, for the purpose of obtaining the lyrics to be published with the songs.

M. N. S.

The Sonzogno publishing house in Milan is already preparing an edition of Wagner's works, in Italian translation, for publication in 1913, when the copyright expires.

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New York, July 30, 1910

NEW EMPIRE OF THE OPERA KING

Now that Oscar Hammerstein has explained his intentions with regard to his New York opera house, as reported in last week's *MUSICAL AMERICA*, it is possible to forecast in some measure the influence which his undertaking will have upon comic opera in America. Mr. Hammerstein still has most of the world in which to give grand opera if he wishes, and he will probably avail himself of the opportunity. As for New York, he has shown what he can do in the way of progressive effort and style in grand opera, and he has no further particular laurels to win in this city. It may be well for America that he is driven to establish model conditions in another field—that of comic opera, or, more properly, opera comique.

This new undertaking involves several very desirable features. In the first place, it will establish in the United States a standard of opera comique—a thing which, in the proper understanding of this term, is vitally different from the usual comic opera in America, and is a thing of which America knows little. It is not that American comic opera is not very well in its way. It has been based upon something which belongs to the American people—the popular song with chorus—and despite its lack of organic structure, has been a source of amusement and delight to millions. In the long run, however, it is but the rough foundation upon which a truer and worthier order of comic opera can, should, and probably will, be built.

The term "opera comique" represents something which would be better understood in America if designated "light opera" or "romantic opera." It may be unfortunate to saddle America with a French term, but whatever this order of opera shall finally be called in America, it is unlikely that it will be known as "comic opera." Experience goes to show that it is almost impossible to change the meaning of a term which has come to be universally understood in a certain sense. It may be that a satisfactory English equivalent will be found for "opera comique."

The bridging of the gap between American comic opera and opera comique is largely a matter of refining. American comic opera will never result in an out-and-out imitation of opera comique, since it establishes itself upon different premises and different prejudices. But it has pushed itself about as far as it can along the present direction of its growth, and will have to take another tack in development. This tack will probably be determined in considerable measure by the nature of opera comique, and is likely to result in a form which, while resting formally on the foundations of our present American comic opera, will have greater rationality of plot, truer pathos and romance, and less of mere horse-play.

If Mr. Hammerstein's plans develop as expected, his enterprise will probably thus become the one great formative influence in the development of comic opera

in America. News of the nature of operas given in his opera house will be published everywhere, and composers will aim to produce operas appropriate to the conditions existing there.

What has already been said touches upon the second great issue involved in the present venture—its relation to the work of American composers. The latter have shown themselves particularly lively in respect of light opera, and it is possible that a stimulus in this direction will be responded to with greater alacrity and ability than would a stimulus to composition in other fields—which can only be cultivated through slower growth and more arduous toil.

Mr. Hammerstein has already promised an opera by Victor Herbert and Mrs. Rida Johnson Young, which opens the door of development for composers of light opera or opera comique in America. Beyond this, Mr. Hammerstein's venture will afford a field for the development of new types of singers. While he says that he will employ singers to be measured by the standard of the artists of the grand opera stage, it is true that the ideal singer of opera comique is of a somewhat different type from the grand opera singer, though with no excuse, however, to be less artistic. This could not be said of the singer in American comic opera, and the distinction may afford a basis of comparison, from one point of view, of American comic opera and opera comique. A singer of genuinely artistic nature, but lacking the heroic capacities required for grand opera, will often find precisely the right field in opera comique.

Opera comique should thus establish its own ideal of the art of singing, and should become as definite a goal in and for itself as is grand opera. This ideal, not requiring the sheer weight of grand opera singing, calls for something no less artistic in its own right, and of an order wholly beyond what the American comic opera stage at present affords.

Opera comique is likely to meet with a larger and readier audience throughout America than is grand opera, and it may be that Hammerstein's new venture will make him Opera King in a sense even greater than before.

NEED OF PIANISTS WITH IDEAS

Judging from the list of eminent pianists of many nations, whose forthcoming American tours were announced in *MUSICAL AMERICA* recently, the piano is not upon the wane as a favorite solo instrument.

The list of pianists for next year is very impressive. There are pianists from Germany, pianists from Italy, from France, from Hungary and other countries. It is a veritable pianistic invasion of America by the rest of the world. No Chinese pianist, however, has as yet been announced.

Impressive as is the list of pianists who are to visit America, there are some doubts left in the mind as to the final artistic value of this pianistic campaign. One cannot prevent himself from wondering whether there will be always the same old programs, drawing on the hundred or so well-known works which pianists always play. One wonders whether France and Russia will be explored a little more exhaustively by the pianists before they make up their programs. One wonders whether some of the excellent piano compositions in sonata and other forms, which have been produced in America in the last decade or so, will be heard.

Concerning the pianistic invasion of America, the question should more and more become not merely, How famous are the pianists, and how skillfully can they make their fingers go? but, How progressive are they, and how many new ideas have they? What are they doing to advance musical art and to bring to the people the many beautiful, interesting and unheard works produced in the recent past?

Fame, quantity, and skill of pianists are factors which have their place in the piano world. But, if America is growing in artistic perception, as everyone hopes and expects that it is, it should begin to look a little deeper, and require ideas from its native and visiting artists. There is no doubt that composers everywhere produce an overwhelmingly greater quantity of piano music than is given to the public by pianists, and there is also no doubt that much of this music is well worth hearing. While pianists should not be asked to plunge recklessly upon the rocks of radicalism, nevertheless, they may well be expected to take a stronger stand for the new and unknown than they are accustomed to do.

EARS, NOSES AND MUSICIANS

There is nothing especially novel, original or otherwise awe-inspiring in the endeavors of one Dr. Austin O'Malley to differentiate in a particularly erudite fashion between the aural appendages of musicians and those of the regular, every-day type of mortal. A disposition to find certain visible, physical tokens of extraordinary intellectual manifestations seems a pet device of a certain type of scientist, and has been in-

dulged in *ad nauseam*, though without ever successfully emerging from the domain of mere coincidence and idle conjecture, into the clear light of incontrovertible fact. That Richard Wagner, Cleofonte Campanini and Maria Mattfeld have "the lower border of the concha making a sharp right angle with the anti-helix" does not really signify anything radical, despite the fact that the three chance to be musicians. If our good doctor will apply his keen powers of observation somewhat more extensively he may unearth the highly interesting information that this peculiar characteristic may also be seen upon persons—and a goodly number of them, too—who know not the difference between a triad and a trombone, or between a keyboard and a concerto. Similarly, the truth of the converse may be found equally impressive. Evidently, though, the presence of these peculiar formations indicates nothing as to the relative excellence of their possessor's musicianship, for by Dr. O'Malley's own assertion Verdi and Tschai-kowsky on the one hand had the same type of a "low border of the concha" as Balfe and Litoff.

"Musicians, almost without exception, have large noses," gravely propounds the observant doctor. Delightful, really! How many of the successful prima donnas have large noses, may we inquire? Fancy the mere idea! Of course, according to the regulations laid down by certain wise men of music, prima donnas may not lawfully be regarded as musicians. But apart from this, we think we could actually name a considerable number of composers, pianists, singers, violinists, and so on, who were and are exempt from the inconveniences of an unduly magnified nasal organ. No, Dr. O'Malley does not really seem to have solved any great problem of the universe.

PERSONALITIES



Feeding the Doves in Venice

A snapshot of Mrs. Mackenzie-Wood, the singing teacher of Berlin, taken during a tour of Italy. In the picture Mrs. Wood (to the right) and Mrs. Cora Lyman, of Kansas City, are feeding the doves in the Piazza San Marco in Venice. In the background is the Cathedral.

Lerner—Tina Lerner, the pianist, relates an amusing incident of her tour of this country last season. She was traveling between Chicago and Madison, Wis., when two women sitting in the train near her began a conversation, in the course of which one of them remarked to the pianist that she looked like Tina Lerner. Both advised her to hear Miss Lerner play, because, they said, "you look enough like her to be her twin sister." Both travelers attended Miss Lerner's concert in Madison that same night, and the pianist, who had not revealed her identity, found difficulty in suppressing her laughter when she espied their faces in the audience and took note of their bewilderment.

Saint-Saëns—Because of his affection for all animals apart from spiders, Saint-Saëns has been the recipient of distinguished honors from the French S. P. C. A. One of his principal pets is a cat gifted with singular musical sensibilities. Chopin's music is the object of its particular aversion and there is no more efficacious method of driving the animal from the room than a few bars from one of the Polish composer's works.

Campanini—Claude Debussy recently presented Cleofonte Campanini with a beautiful silver cigarette case in token of his personal admiration for the great conductor and his appreciation of his directing Debussy's opera "Pelleas and Mélisande." This opera was, it will be remembered, first given in both America and London under Signor Campanini's baton. The latter is an enthusiastic admirer of Debussy's music.

Macmillen—Francis Macmillen, the violinist, is a great lover of dogs. His favorite at present is a fine cocker spaniel which answers to the German name of "Bowchen."

BUSY SUMMER FOR ADELAIDE GESCHEIDT

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ADELAIDE GESCHEIDT

BATH, N. Y., July 24.—Adelaide Gescheidt, the dramatic soprano, who so successfully presented songs by Edith Haines-Kuester at the New York State Music Teachers' Convention in Syracuse and who has been teaching a large Summer class here, gave a song recital recently at the home of Mrs. Reuben Robie Lyon, assisted by Edith Helene Thompson, accompanist. The program was as follows:

"Die Lotusblume," Schumann; "Widmung," Schumann; Aria, (Hérodiade), "Il est doux, il est bon," Massenet; Folk Song—"Sing Sing," Kierulff; "Longing," Saar; Im Volkton, Hildach; "In the Time of Roses," Reichardt; "Springtime of Love" (arranged from Moszkowski Waltz, opus 34), Haines-Kuester; Romance, Rubinstein; "Three Flowers," Haines-Kuester; "In a Garden," Hawley; "The Violet," Hood; "A Birthday," Cowen.

Miss Gescheidt's voice is dramatic in character, and her program was well chosen to exhibit her voice and style at the best. She was especially happy in her singing of the "Hérodiade" aria, the Haines-Kuester numbers and Cowen's "A Birthday." A unique feature of the program was the group of folk songs, which were rendered with charming simplicity. Miss Gescheidt's attractive stage presence and excellent voice won for her insistent recalls from the large audience.

Mrs. Thompson, at the piano, aided materially in the success of the recital.

PREPARING FOR COMING SEASON IN ANN ARBOR

University School of Music Has
Strenuous Year in View, Including
Notable Artists' Recitals

ANN ARBOR, MICH., July 25.—The University School of Music is making strenuous plans for the coming season's activities. On account of the excellent results attained by the institution last year, when the enrollment reached nearly the five hundred mark, made up of students from thirty-one States and several countries, and because of the success of the May Festival both artistically and financially, unusual impetus has been created. The following artists have been engaged for the pre-festival series: October, Frances Alda, of the Metropolitan Opera Company; November, Francis MacMillen, violinist; December, Alessandro Bonci; January, the Flonzaley Quartet; February, Olga Samaroff. The eighteenth May Festival will be held about the middle of May. The Theodore Thomas Orchestra will take part in all concerts, but Professor Stanley has not yet decided as to the choral works to be given, or the artists who will appear.

The Faculty of the School of Music will

give a series of eight Faculty concerts as usual; but in order to add variety the coming season out-of-town artists will assist from time to time. Albert Lockwood, head of the piano department, will give a series of twelve historical recitals in which the principal works of the important composers will be taken up in chronological order. Samuel Pierson Lockwood, head of the violin department, and Mrs. George B. Rhead, of the piano faculty, will also give a series of eight violin-piano sonata recitals. In addition a series of four orchestra concerts will be given by the University Symphony Orchestra under the direction of Mr. Lockwood.

Various members of the faculty have left Ann Arbor for the Summer: Dr. Walter Colby of the theory department, Florence B. Potter, of the methods department, Cecilia R. Berry of the piano department, are in Europe; Maude Z. Hagberg and Roy Dickinson Welch, both of the piano department, are in Europe on leave of absence for the year. Earle G. Killeen is spending the Summer at his Summer home in Northern Michigan. Albert Lockwood will leave for the East shortly for the rest of the Summer. Mr. and Mrs. Samuel Pierson Lockwood are at their Summer home in the Catskills.

F. M.

MACDOWELL ASSOCIATION TO GIVE GRAND PAGEANT

History of Peterboro, N. H., Will Be
Reproduced Next Month as
Memorial to the Composer

PETERBORO, N. H., July 25.—On August 16, 18 and 20 a grand pageant of the history of Peterboro from 1700 to 1910 will be presented by the MacDowell Memorial Association. This pageant, which will be entitled "The House of Dreams," will be a memorial to Edward MacDowell, much of whose choral and instrumental music will be heard at the celebration. There will be a chorus of seventy-five voices, conducted by H. Brooks Day, of Brooklyn, while the orchestra will be directed by C. D. Clifton, of Harvard University, who has also undertaken the orchestration of some of the music to be given. Special lyrics have been written to fit MacDowell's music by Hermann Hagedorn, of Harvard, author of the "Troop of the Guard" and other poems.

The pageant, arranged and presented by George P. Baker, of Harvard, will illustrate historic episodes of Indian life, of the Scotch-Irish life of the early settlers of Colonial and Revolutionary days, of the rise of the milling industry, of the Civil War and later days. Performances will take place in the woods on the grounds of the Memorial Association, beginning at 3:30 P. M., and in case of rain a special performance indoors will be substituted.

Helen Waldo's Strenuous Vacation

Helen Waldo, contralto, who has been spending her Summer in Green Bay, Wis., has found time to give several recitals, while preparing her programs for next season's work. On June 28 she sang in Shippensburg a program containing a group of English and French songs, Arthur Somerwell's cycle "Maud," a group of children's songs and two final numbers, by Chadwick and Sinding. She was assisted by Edith Wenk at the piano. The newspaper reports mention especially her singing of the Tennyson cycle and her inimitable renditions of her "children's songs." This was her second appearance in Shippensburg.

On July 7 Miss Waldo sang her children's program in Green Bay, with great success, and will give a second concert in response to a general request. On July 26, she gave a song recital in the same city and will give her children's program, in August, at Marinette, Wis. She will sing at Ludington, Mich., August 1 to 15, during the Assembly, presenting her children's Scotch, Irish and Shakespeare programs.

Xaver Scharwenka's American Tour

After an absence of twelve years Xaver Scharwenka, of Berlin, will revisit this country, making a short tour of twenty-five concerts the coming season. His rentrée will be an event of great interest, as he is famous alike as composer and pianist, and his new concerto in F minor, as played by him, will no doubt be one of the features of the Winter's programs of the leading orchestra societies. He will tour under the management of R. E. Johnston.

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GOUNOD MSS. SOLD

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A series of musical manuscripts by Charles Gounod, the author of "Faust" and "Romeo et Juliette," were in a recent auction sale at Sotheby's, London. They are almost all signed by him.

Included in them are the "Hymn to St. Cecilia," violin solo, with accompaniment of harps, wind instruments and double bass, dedicated to "Mon ami Alard"; "Le Vin des Gaulois et la Danse de l'Épée," a Breton legend; "Ave Verum," in C major, soprano solo, choir and orchestra; "The Seven Last Words, Being the Office for Good Friday," choir without accompaniment, dedicated to Archbishop Labour of Paris; "O Salutaris Hostia," in A flat, solo for soprano or tenor, with choir and accompaniment of orchestra or organ; "O Salutaris," by Dugue, setting by Gounod, for four voices, and "O Felix Anima," by Carissimi, setting for three voices; "Laudate Dominum," for two voices and choir of children, with accompaniment of organ and double bass; "Adoro Te," for four voices, without accompaniment; "Pater Noster," choir without accompaniment; "Veni Creator," for four male voices, without accompaniment.

There was also a manuscript book containing the scores of thirty-seven chants, etc., written by Gounod for children. Included in this were a setting of La Fontaine's "La Cigale et la Fourmi," for four male voices, dedicated to A. Lelyon, president of a Paris choral society, and a carol for Christmas Eve, "Dans cette Étable," founded on an eighteenth century air.—*New York Times.*

One of the favorite works in the repertoire of the Dresden Court Opera is Edmund Kretschmer's "Die Folkunger." It recently reached its 100th performance there.

WAGNER'S ITALIAN CHAMPION

Alessandro Vessella's Anniversary Recalls Former Musical Antipathies

ROME, July 16.—In the early part of this month there was celebrated in Rome the twenty-fifth anniversary as conductor of the City Orchestra of Alessandro Vessella, who is especially noted for his Wagnerian interpretations. His début, in 1885, at the Piazza Colonna was an event long to be remembered, having been marked by much disturbance. There was at that time much antipathy to this young and unknown conductor who had dared to place on the program, side by side with Mozart's "Magic Flute" overture, Mendelssohn's "Ruy Blas" overture and a number from "Tannhäuser," two compositions of his own.

The most violent scene, however, was enacted one evening when he undertook to present the "Siegfried" funeral march. At the first notes of the music a tumult arose, and it was not long before the opponents and the defenders of the conductor had come to blows. None of the music could be heard, but Vessella, undaunted by this, bravely played the piece over twice. Police protection was eventually secured and little by little Vessella began to convert the Roman public to his way of regarding Wagner's music.

W. Spencer Jones's Return

W. Spencer Jones, of Haensel & Jones, who has been in Europe in the interests of his firm, sailed for New York on the *St. Louis* Saturday, July 23, and will arrive in New York July 30.

Gertrude Rennyson Back

Gertrude Rennyson, the American opera singer, who has been singing in Europe for the last five years, arrived in New York last week on her way to Germantown, Pa., to visit relatives.

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FROM "MUSICAL AMERICA" READERS

Philadelphia vs. New York as a Musical City in Summer

PHILADELPHIA, July 16, 1910.

To the Editor of MUSICAL AMERICA:
I have read with much interest your clipping from the New York Sun relative to Summer music, and as a reply would suggest that the New York public would better come to Philadelphia for warm weather concerts. It is only a question of some ninety miles and I think "slow old Philadelphia" (?) could well repay those who came both as to audiences and the quality of the music rendered. I doubt much that her status with respect to Summer music is well understood. Besides the beautiful suburban park at Willow Grove, where Conway's Band, the Chicago Orchestra, with Stock conducting, and Victor Herbert's Orchestra have still been playing to huge throngs, we have two bands supported by the municipal government and one by the Commissioners of Fairmount Park. Do not scoff when I say "bands"—the excellence of these organizations is a proverb. The Philadelphia Band, which is composed largely of members of the Philadelphia Orchestra and conducted by C. Stanley Mackey, plays four evenings a week on the North Plaza of the City Hall, where seats have been provided for upwards of 1500 people, and one evening a week at the Lemon Hill Music Pavilion in Fairmount Park. The Municipal Band plays every week-day evening in one of the various parks and public squares throughout the city. This organization is conducted by Frank Bergey. The Fairmount Park Band, Richard Schmidt, conductor, plays every week-day afternoon and evening in one of four music pavilions in Fairmount Park. One of the chief features of these concerts, as well as of those at Willow Grove, is that the only expense to the public is that of transportation to and from the various pavilions and those who live within walking distance are of course still more fortunate. The programs of these concerts are printed in the daily papers, and copies are distributed at the pavilions. Announcements like "Wagner Night," "Symphony Concert," "Opera Night," "French Night,"

"Italian Night," are common. Not long ago the following program was given at Lemon Hill by the Philadelphia Band: Overture, "Roman Carnival," Berlioz; First Symphony, (entire), Beethoven; Danse Macabre, Saint-Saëns; "Wotan's Farewell," and "Magic Fire Scene" from "Die Walküre," Wagner.

On a "Tchaikovsky Program" evening at the City Hall Plaza I was, I must confess, very much surprised on arriving there to find that all the seats had been taken, and that crowds of people were standing. Of course the educational value of such concerts needs no comment.

ROLLO F. FAITLAND.

In the Matter of Breath Control

COLLINGWOOD, ONT., July 19, 1910.

To the Editor of MUSICAL AMERICA:
In the words of your Mephisto: What do you think of this? Perhaps you or he, if you have read David C. Taylor's "Psychology of Singing," will kindly help this poor seeker after truth. I read 134 pages to find that "Breath control is a complete fallacy. The doctrine of registers and laryngeal action are utter valueless. Chest resonance, nasal resonance and forward emission are scientifically erroneous" (page 133). Then I hasten on to see what wonderful thing he has in store to replace these fallacies and at the end of 368 pages am simply told to imitate somebody who sings well. Now I admit that, without any lessons, the writer of this letter held the very best church positions and had many concert engagements in Canada simply on account of a naturally good voice, but he surely sang much better after having studied tone-placing and breath-control. No one will ever convince me that a single one of the great artists I have been privileged to hear simply take breath any old way and, without giving heed to head, chest, or mouth resonance, sings away hit or miss. Why every note of glorious Schumann-Heink's singing denotes conscious breath control.

Do tell me what does it all mean?
A lover of MUSICAL AMERICA.

A BOULDER (COL.) RECITAL

Program of American Songs Artistically Presented by Mr. and Mrs. Wilcox

BOULDER, COL., July 16.—The seventy-five invited guests who attended the reception-musical given by Mr. and Mrs. John C. Wilcox, of Denver, at their Summer studios here last evening, enjoyed an exceptionally interesting and artistically rendered program. Mr. Wilcox sang with moving expression Homer's "Requiem" and "How's My Boy?"; Cadman's "From the Land of the Sky-Blue Water" and "The Moon Drops Low," from the American Indian Song suite, and Whelpley's "I Know a Hill"—all songs by American composers. Mary D. Taylor, soprano and assistant to Mr. Wilcox in his Denver studios, was heard with much pleasure in three other American songs: "Flowers Awake," by Warner; "Hindu Slumber Song," by Ware, and "An Open Secret," Woodman. Mrs. Adam Weber, dramatic contralto, and Mr. Wilcox's assistant in Boulder, sang the aria "My Heart at Thy Sweet Voice," by Saint-Saëns; "Swing High and Swing Low," by Haesche, and "O, for a Burst of Song," by Allitsen. Mrs. Weber's noble voice, which is always heard with great pleasure, shows constant gain in control and refinement. Her singing of the Haesche song was particularly beautiful.

Miss Taylor and Mr. Wilcox brought the program to a close with a finished performance of Woodforde-Finden's duet cycle, "On Jhelum River," which had never before been sung in Boulder. Mrs. Wilcox accompanied the singers with rare sympathy and skill.

Mr. Wilcox's Summer school here has attracted a full quota of students, and his schedule shows more than sixty lessons per week. Aside from several Boulder and Denver students they come from Greeley, Sterling, Hardin, Westminster and Saginaw, Col., and from Emporia, Iola and Norton, Kan.

Aurora Marcia, Jean de Reszke's latest American debutante, was warmly congratulated by Puccini for her singing of the "Prayer" from his "Tosca" at a concert in Paris a few days ago.

GREELEY (COL.) CHAUTAUQUA

Fortnightly Club Chorus Gives Closing Concert with Excellent Success

GREELEY, COL., July 14.—The last day of the Greeley Chautauqua yesterday introduced the Greeley Fortnightly Club Chorus, under direction of J. C. Wilcox, of Denver, assisted by Mary Kendel, contralto soloist in the Second Presbyterian Church, of Brooklyn, N. Y. In both matinée and evening sessions the chorus and Miss Kendel delighted the audience. Sarah Hunter was the efficient accompanist.

The Chicago Operatic Concert Company was the other star musical attraction of this season's Chautauqua. Miss Maynard, soprano; Miss Mueller, contralto, and the Commercial Glee Club, all local, appeared in other programs, and gave pleasure.

J. C. Kendel, director of music in the State Normal High School here, is in Boulder, taking the Summer course under John C. Wilcox, the Denver voice teacher whose Summer studios are in that town.

Eastern Wisconsin Sängerfest

PLYMOUTH, WIS., July 25.—The seventeenth annual Sängerfest of the Eastern Wisconsin Sängerbezirks, which was held in this city July 16 and 17 was a great success, more than 500 German singers being in attendance. Eighteen singing societies were represented including those from Milwaukee, Port Washington, Sheboygan, Manitowoc, Two Rivers, Green Bay, Appleton, Marinette, Oshkosh, Fond du Lac, Hartford, Ripon, New Holstein, Kiel and Plymouth. There was singing by a chorus of 400 male voices. The Fest officers are: Joseph Reick, president; Frank Sanders, vice-president; D. Mahlstead, secretary; Gustave Reinke, financial secretary; Charles Lautenbach, director.

M. N. S.

American Soprano Home from Abroad

Pauline Donnan, the American coloratura soprano, who has been appearing in concerts abroad, arrived in New York last week on the steamer *Kroonland*, and left for the West, where she has some important professional engagements to fill.

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JOHANNES MIERSCH'S SUCCESSFUL YEAR

His Fourth at Head of Violin Department of Indianapolis Conservatory of Music—His Preparation for His Present Work and His High Attainments as Teacher and Recitalist

INDIANAPOLIS, IND., July 23.—The closing of this season marks a remarkably successful one for Johannes Miersch, who is and has been for four years at the head of the violin department at the Indianapolis Conservatory of Music. Well known throughout the State as well as in this city, he is a most popular artist, both as teacher and upon the concert stage.

Herr Miersch teaches the German and Franco-Belgium school of violin playing. As a pupil himself he studied in Paris with Lambert Massart who is in direct musical descent from Kreutzer, Rode and Lapont, and was also a pupil of Henry Leonard. In Germany he was a pupil of Edward Rapoldi, of Dresden, and was at one time a member of the Joachim Quartet.

While in Paris there were in the same class with him such artists as Fritz Kreisler, Michel de Sicard, Rinucini, Henry Marteau, Albert Geloso and others; and he has been associated in concert work with Xaver Scharwenka, Carl Pohlig, Busoni, Wilhelm Kienzl, Henry Holden Huss, H. W. Parker, Henry K. Hadley, the Berlin Philharmonic, New York Symphony Society, etc. Such experience and study have made possible this artist's high attainments and, as a result, he has a large following in this city and State, and his influence as teacher and concert artist is doing much toward maintaining a high standard in music, both in the school and in recital. Pupils have been sent to him from all parts of Indiana, besides the surrounding States, Illinois, Ohio, Iowa, Kentucky. Some of his best pupils are themselves successful concert players and teachers, winning praise for their own and their teachers' sake.

The accompanying picture shows part of Herr Miersch's advanced class at the Indianapolis Conservatory. The pupils shown in it are: Anna Hausen, Indianapolis; Mabel Tester, Hagerstown, Md.; Samuel Koby, Indianapolis; Alfred Troemel, Indianapolis; Estelle Huffines, Bedford, Ind.; Cornelia Luscombe, Danville, Ind.; Julia Brown, Indianapolis; Dorothy Kirkpatrick, New Paris, Ohio. The recitals at which these pupils played took place at the Propylaeum between June 21-28, and they made a brilliantly successful showing, Herr Miersch accompanying all of his pupils at the piano.

The following difficult violin pieces were performed:



Johannes Miersch and Some of His Advanced Pupils at Indianapolis Conservatory of Music

Bruch, Concerto No. 1; Spohr, Concerto No. 8; De Beriot, Concerto No. 1; Wieniawski, Legende; Vieuxtemps, Reverie; Hauser, Hungarian Rhapsodie; Accolay, Concerto No. 1 Rode, Air Varié; Vieuxtemps, Ballad and Polonaise; all of these by memory; and the Grieg Sonata in G major.

Twelve-year-old Anah Wells, of Bedford, Ind., and thirteen-year-old Harold Joffé are two child prodigies of Herr Miersch's class, not in the group.

Mme. Jomelli Soon to Sail

Jeanne Jomelli, the soprano, who has been recuperating in the White Mountains after her arduous season, will sail for Europe on the *Finland* on July 30, accompanied by her husband, M. Hémance. She

will first go to London to arrange with the Quinlan Agency for her next operatic and concert performances, and from there will go to Paris and to Holland, where she will give several recitals in Amsterdam, unless detained by London engagements. Before returning to this country she will spend some time in the Pyrenees and in the Tyrol. Her first appearance in New York is scheduled to take place at Carnegie Hall, on November 17.

REPEATS FOREIGN SUCCESS AT HOME

Minneapolis Girl, First Soprano of Weimar Opera, Wins Favor in Concert

MINNEAPOLIS, July 25.—Beatrice Gjertsen, the Minneapolis girl who has been meeting with such success in Germany, was heard in her home city Wednesday evening, at the Auditorium, for the first time since her European success. Miss Gjertsen is now the first soprano at the Ducal Opera, in Weimar, and has prospects of even greater advancement. She has a very large voice, of rich, warm quality—a most unusual voice, in fact. Her training has all been in opera, and in concert work she could not appear at her best, but she revealed decided promise. The audience was large and very enthusiastic, showering the young singer with beautiful flowers.

Miss Gjertsen sang "Dich theure Halle," from "Tannhäuser," a group of Scandinavian and English songs, and the great soprano aria from Beethoven's "Fidelio." Encores were numerous, and the singer graciously responded.

Carl Scheurer, second concertmeister of the Minneapolis Symphony Orchestra, gave the first and second movements of Vieuxtemps's Concerto in D Minor, Johan Svendsen's Romance, and Wieniawski's Scherzo and Tarantelle in G minor, and two encores. Mr. Scheurer has a beautiful tone, and plays most artistically.

Francis Rosenthal, the St. Paul basso, sang an aria from Verdi's "Don Carlos," a group of Schumann and Brahms songs and the "Two Grenadiers," by Schumann, as an encore. Mrs. Christine Nilsson Chindblom accompanied Miss Gjertsen most sympathetically, and Franklin Krieger, of St. Paul, was a splendid accompanist for Messrs. Scheurer and Rosenthal. E. B.

A new Danish tenor named Rafael has just made his London debut.

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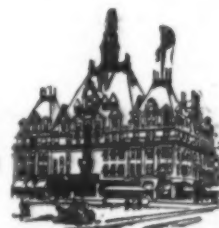
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Such was the praise bestowed by August Haupt, the master organist of Germany, upon his eminent American pupil. Such praise is by no means exaggerated, however, for to-day Clarence Eddy is recognized by the very best authorities as one of the supremely great organists of the world, and his reputation extends from ocean to ocean and continent to continent.

After a concert given by Mr. Eddy at the Paris Exposition of 1889, Alexandre Guilmant, the veteran French organist, paid him the following tribute: "Mr. Eddy's great virtuosity and his masterly interpretation elicited the warmest applause. We were astonished at the ease with which he was able to control the magnificent instrument of Cavaille-Coll, knowing that he had barely a few hours in which to familiarize himself with its resources. Mr. Eddy is a great artist, and has won the esteem of French organists. For ourselves we are happy to extend to him our sincerest congratulations."

Following the recital given at the famous St. Cecilia Academy in Rome, Mr. Eddy was made honorary member of the Academy, and among the encomiums he received from the highest authority there was the following expression from the composer, Sgambati: "He is one of the greatest organists of the present epoch."

Mr. Eddy was born in Greenfield, Mass., and began studying piano under Laura J. Billings at the age of eleven. His first les-

son on the organ was from J. Gilbert Wilson two years later, after which he studied under Dudley Buck in Hartford, Conn. He was for two years organist of Bethany Church at Montpelier, Vt., and then went to Berlin, where he studied the organ and composition under August Haupt and piano under Albert Loeschorn. After a highly successful concert tour in Germany, Austria, Switzerland and Holland he returned to this country and located in Chicago, where he became organist of the First Congregational Church for two years and the First Presbyterian Church for seventeen years.

In Chicago he gave upward of 400 recitals and one series of 100 programs without a single repetition. By reason of his many recitals his reputation now began to grow rapidly, and he was called upon to dedicate new organs in every State of the Union. He has probably opened more new organs than any other organist in the world.

Mr. Eddy has been identified officially with every important exposition since the one in Vienna in 1873. He has been at those in Philadelphia in 1876, Paris in 1889, Chicago in 1893, with twenty recitals; Buffalo in 1901, St. Louis in 1904 and Jamestown in 1907.

His repertoire comprises practically everything written for the organ, as well as hundreds of manuscripts that have been dedicated to him. Four of his organ collections are published by Edward Schubert & Co., of New York, and one by the Oliver Ditson Company, of Boston, and all of them are extensively used throughout the United States.

NEW MUSICAL PUBLICATIONS

WHILE treatises on piano technic are innumerable, it is seldom that persons interested in the purely mechanical problems involved in the working of the fingers, hands, wrists and arms can gratify their curiosity or solve once and for all perplexing problems by any reference to such books. Such questions are either beyond the scope of the books, or, if touched upon at all, are generally erroneously or inadequately handled owing to the superficiality of the writers' knowledge of matters physical and physiological. Nevertheless the technic of piano playing to-day has reached such a degree of complexity that the successful instructor must possess thorough information as regards the how, why and wherefore of every muscular function. Such information may be found summed up with admirable brevity and conciseness in Ethelbert W. Grabill's recently issued "Mechanics of Piano Technic."

Mr. Grabill calls his work a "primer of the movements and forces used in piano playing with precise analysis in the method of modern physical science"—a title which gives a better idea of its scope than could any lengthy description of its contents. In his preface he mentions the earlier works more or less closely related to the subject of which he proposes to treat, specifying among others the writings of William Mason, Amy Fay, Bettina Walker, Elisabeth Calland, Ehrenfechter, and several others. His volume has in view a more concentrated object than any of these,

"The Mechanics of Piano Technic." By Ethelbert Warren Grabill. Cloth, 92 pages. Price, \$1.25. The Lakeside Press, R. R. Donnelly & Sons, Chicago, 1909.

**English Vocabulary Sufficient for the
Traveler in Europe**

Paulo Gruppe, the gifted Dutch 'cellist, says that a tourist armed with a good English vocabulary need know no other language in getting about and making his wants known on the Continent. As a matter of fact, declares Mr. Gruppe, any one speaking the English or American language is better equipped for European travel than a Frenchman, German, Dutchman or Italian similarly restricted to his native tongue.

"I discovered that," relates Mr. Gruppe, "on my first trip to Italy. At Milan I had to recheck a trunk, and I spent three-quarters of an hour exercising my best Dutch, French and German on the Italian baggage-man, but all to no purpose. He had no knowledge of any language I used on him, and it made me hot against the Italian gov-

ernment for employing such a fellow. Out of all sorts, I gave vent to an English exclamation, and, would you believe it?—the fellow looked at me and grinned and asked me, in good English, why I didn't confine myself to that language."

Lucidity is the keynote of each and every one of Mr. Grabill's discussions and explanations, and he has succeeded in presenting in a really interesting and genuinely readable fashion a topic which, to one not especially imbued with a love for purely scientific problems, must inevitably prove cold and dry. So logical and thorough are his deductions and illustrations that one finds it hard to believe that, in his own words, "he has pursued his object in an elementary rather than in an exhaustive manner."

Mr. Grabill divides technic into two classes, *dynamic*, or force producing—and hence tone producing—and *adjustive*. These he describes in such a manner as to make their management practicable for students of the actions and reactions of the main piano playing levers, and their highly important relations. The fact that all movements in piano playing are in arcs and not in straight lines, as is so often supposed, should, he claims, be well noticed, as an understanding of this principle has a very simplifying effect on some of the most difficult technical problems.

"The Mechanics of Piano Technic" is without doubt a unique and distinctive addition to the literature of instrumental technic. The principles which it promulgates are destined to play an important part in the piano instruction of the future.

ernment for employing such a fellow. Out of all sorts, I gave vent to an English exclamation, and, would you believe it?—the fellow looked at me and grinned and asked me, in good English, why I didn't confine myself to that language."

Carlos Albani, the Italian tenor who once made an inglorious Saturday night debut at the Manhattan and then disappeared from view, recently made his first Paris appearance at the Opéra.

Sam Franko, of New York, was a member of the jury for the Gustav Hollaender Medal Competition at the Stern Conservatory in Berlin.

Felix Weingartner, director of the Vienna Court Opera, is spending the Summer at Sèvres, near Paris.

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LOS ANGELES, CITY OF PERENNIAL REST

Persistence of the Vacation Spirit There and Its Effect Upon Musical Study

LOS ANGELES, July 18.—The Eastern teacher who comes here to follow his profession is surprised (and his pocketbook grieved) at the amount of vacations scattered through the year that are necessary for the well-being of his pupils—if one takes their word for it. This is a vacation section of the country. For many years Los Angeles has been growing on oranges and climate. Now it has become a hustling commercial city, with more than ten thousand new buildings erected in the last year. All this may have some effect on the mental atmosphere of the home, on parent and pupil—the teacher devoutly hopes so.

In the last two decades, having "made their pile" somewhere in the East, people have come out here to settle down to one long vacation. They have worked; now in their later days they will play.

Though Los Angeles hardly can be improved upon for Summer climate—as I write it is 75 at noon—everybody must "go somewhere" for the Summer. They get back at the end of September. Music lessons begin a month later. December first to tenth they stop for Christmas—and Christmas lasts until January is near an end. About Easter they are "so tired that they really must have a vacation" of two or three weeks. And then at the approach of commencement time, toward the close of May, they discontinue, and in June go for a vacation.

And so the circle runs. This is a vacation country. No wonder it gets into the veins of the youngsters, with the result that musical instruction, I believe, in a majority of cases, not in all, is of a desultory character—and I have watched the field for ten years.

But amid all this there are teachers who are kept busy—but not busy teaching. There is the symphony orchestra to conduct, the municipal band, theatrical and concert engagements, churches to play in—a certain very few churches pay their organists enough to make it an item—and there are choirs and singing societies to conduct. These things, slowing up in the Summer, give their actors opportunity for vacations that are earned.

THE THREE DIRECTORS OF THE KLINDWORTH-SCHARWENKA CONSERVATORY OF BERLIN



PHILIPP SCHARWENKA

BERLIN, July 11.—The three celebrated directors of the famous Klindworth-Scharwenka Conservatory of Berlin are pictured herewith.

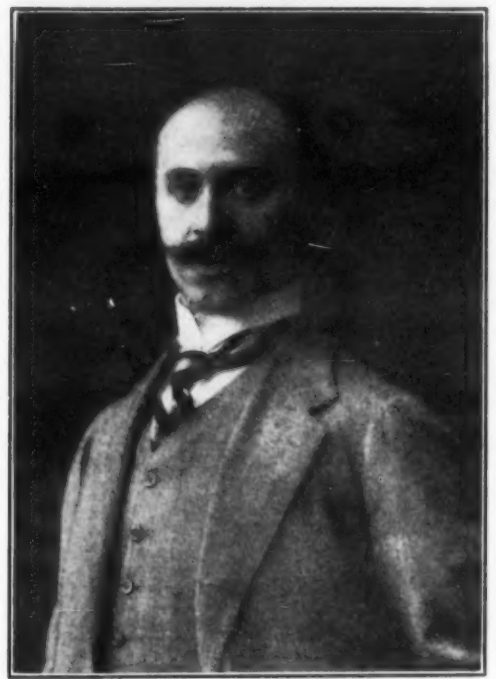
Professor Xaver Scharwenka, of whose intention to remain on the Board of Directors, as also on the pedagogical staff of the conservatory, the readers of MUSICAL



XAVER SCHARWENKA

AMERICA have been informed, has a great reputation throughout the musical world, both at home and abroad. He is especially well-known in America on account of his connection with a number of musical institutions there, and by his long sojourn in the United States, both as pianist and teacher.

Professor Philipp Scharwenka has gained



ROBERT ROBITSCHKE

renown by his magnificent compositions, many of which have been accorded a place beside the works of the great masters of the nineteenth century.

Director Robert Robitschek, formerly a well-known conductor, has, through his excellent gift for organization, helped the conservatory greatly to attain its present world-wide reputation. O. P. J.

For instance, Harley Hamilton, conductor of the symphony orchestra and the municipal band, is in Europe "doing" the big musical festivals and hearing new compositions for his men to play. One of the busiest teachers has been Mary L. O'Donoghue, and she has earned a long trip to Europe. She says she will stay a year—if she can stay away from the Ellis Club that long. Mrs. E. S. Shank, one of our leading sopranos, whom William Shakespeare said had a beautiful voice if she would but submit it to training, is visiting in the East, and later will leave for six months' study in Germany and Italy.

Another musician to leave for Europe is Archibald Sessions, who, with his mother, is seeing the sights on the Pacific Coast and through Canada via Canadian Pacific, en route to Paris for more organ study. He is a pupil of Guilman, but this trip will

also study in England and Germany.

Frank H. Colby, organist and choir director at the cathedral and teacher at one of the convents, as well as musical and dramatic critic, will put in his play time this Summer at Catalina Island, where he will try to persuade a motor boat to keep going long enough to get back to land. Like Josef Hofmann, Colby knows all about what a gasoline engine "ought" to do.

J. Pierre Dupuy has taken one of the eight to fourteen clubs he directs to the Yosemite Valley to see its sights—or it took him? He and J. Batiste Poulin have corralled most of the clubs and choirs under their leadership. They wave the bâton over a dozen (their count) and "could if they would" produce a musical festival here off-hand—Behymer or no Behymer. So there!

While Dupuy is braving the dangers of the Yosemite, Poulin is trying his allurements on the mountain trout. Land or water, everything is fish that comes to his net. Meanwhile the Lyric Club prays for his safe return.

Henri la Bonté will stay in Los Angeles next season, having made an offensive and defensive alliance with Henri de Gerard for the instruction of singers in the school of the latter.

Le Roy Jepson has had a busy season. What Poulin and Dupuy didn't catch in the way of choirs and clubs fell to Jepson. Mr. Jepson has taken a fine studio in the Blanchard Building and will make a pianist of himself this Summer, à la Bilstrobridge. W. F. G.

Karl Klindworth, the German piano pedagogue, is one of 1910's octogenarians.

Marie Zeckwer's Summer Recitals

PLATTSBURG, Vt., July 25.—Marie Zeckwer, the Philadelphia soprano, recently brought to a highly successful close a series of four song recitals at the Cliff House. Few singers have ever received such hearty welcomes at the Summer School, and the quality of Miss Zeckwer's work was such that the enthusiasm was more than justified. Her pleasing personality and the clarity, color and equality of her tones were thoroughly charming. Miss Zeckwer's diction, too, is beyond reproach, whatever language she may chance to sing.

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TIRED OF EUROPE AND COLD WEATHER

Clarence Whitehill so Eager to Return to New York and High Temperatures that He Sacrificed Three-Year Contract with Vienna Opera—His Plans for Concert Work

CLARENCE WHITEHILL, the baritone of the Metropolitan Opera House, is an incarnation of something new under the sun. Mr. Whitehill returned from Europe last week on the very fastest steamer he could find. To a representative of MUSICAL AMERICA he confided that the reason for his hasty retreat from foreign shores was an inextinguishable desire to partake of the delights of some real, old-fashioned New York hot weather.

"I am sick and tired of going around wearing an overcoat in July," he asserted with a certain amount of vehemence. "Too hot here, you say? Well, I'm glad of it. It can't be too hot for me, no matter how high the temperature goes. Ninety degrees doesn't frighten me in the least. I have already stood out in the sun on the plains of Iowa making hay while the thermometer was somewhere around 110 or 115 degrees in the shade. Do you imagine after that that such heat as you can provide in this city could annoy me? Why, out West there it used to be so hot that you did not even perspire. The sun dried you off before you had time to begin.

"Wherever I have been in Europe this season there has been nothing but a steady downpour and miserable cold and dampness. In London I not only went round with my coat on, but had to sleep under two heavy blankets, and sometimes even to call for a third one. Do you call that pleasure? Do you call that relief? Give me our American heat every time, and let me stay right here in New York for it. It isn't a bit cooler in any of the surrounding Summer resorts, so why not come right out with it and agree that this city is as fine a Summer resort as any one could wish for. You have all the distractions and amusements that a city can give you, en-

joy exactly the same weather as the people who go down to the country, and can go down to the seashore and take a dip inside of a half hour if you want to. Can anybody ask for more?

"Another reason that I am back is that I am tired of Europe. I have lived and sung there for fourteen years, and after as much time as that any one has a right to be tired of it. I am an American through and through. I had ancestors in the Revolutionary War. I wanted to get back home, and that is why I gave up the three-year contract which I had with the Vienna Opera. Now that I am back here I am going to devote myself very largely to concert work. I am coming to the conclusion that to sing heavy operatic rôles continuously against the immense modern orchestra must in the end impair the voice more or less. Of course I shall not abandon opera altogether, but neither, on the other hand, shall I give up my whole time to it. In October I have an engagement with Beecham in London, so I shall begin my concert work some time toward the end of November or in December. It may be that I shall not be able to give any New York recital before the middle of January. My tour will take me as far West as Kansas City.

"While I was in London I saw Strauss's 'Feuersnot' done by the Beecham organization. How did I like it? Well—" and Mr. Whitehill smiled and looked at the ceiling. "After all, I suppose I cannot consider myself a musician. I was brought up hearing the 'Suwanee River,' 'Dixie' and so on, and later on such things as Mozart, Beethoven and Wagner. So I suppose I have no right to judge, even though I did sing 'Jokanaan' in 'Salomé' somewhere around twenty-five times."

AMERICAN'S WORKS PLAYED

Foreign Orchestras Present Compositions by Christiaan Kriens

The famous Concertgebouw Orchestra of Amsterdam, Holland, Cornelis Doppe, director, has twice in the last few weeks presented works by the young Holland-American composer, Christiaan Kriens. The works performed were "Des Pays Lointains," Valse Coquette and a suite, "Créole," a work of four movements, ambitious in form and of symphonic proportions.

The Berlin Philharmonic Orchestra, perhaps the most famous organization of its kind in the world, now playing at Scheveningen, has just accepted for performance Mr. Kriens's overture, "Les Rois en Exile."

Mr. Kriens, who will return to America in the early Fall, has been appointed head of the violin departments of Miss Mason's school and of the Brooklyn Conservatory of Music.

Metropolitan Contralto in Baltimore

BALTIMORE, July 25.—Pauline Syer, of San José, Cal., who has signed to sing with the Metropolitan Opera Company, was the soloist at St. Paul's M. E. Church, South, Sunday. Miss Syer has a rich and powerful contralto voice, and sang Henschel's "Morning Hymn" and Gounod's "O, Divine Redeemer" with beautiful effect. She was accompanied by Elsie R. Miller, organist. Miss Syer is a guest of her cousin, Mrs. S. K. Thomas, who is a member of St. Paul's Choir. She will go to New York early in September, to go under instruction of Frank Damrosch to study languages, after which she will be assigned to an opera. Miss Syer is a graduate of the New England Conservatory of Music, and is at present a member of the choir of the Unitarian Church, Attleboro, Mass. Miss Syer was the guest of honor Friday evening at a reception given by Dacia Bailey, at her home, No. 2507 Madison avenue. W. J. R.

MME. MARCHESI'S RECITAL

Only Important Concert of a Week in Musical London

LONDON, July 16.—A very few concerts given this week closed the season, as far as serious musical programs are concerned. Mme. Blanche Marchesi gave her second concert at Leighton House Thursday evening. Her singing of songs by Debussy, Sigurd Lie, Ernest Moret, etc., was delightful in its style and diction. Perhaps she caught the spirit of Debussy's rollicking "Chevaux de Bois" as well as anything on her program. In the modern French songs Mme. Marchesi is inimitable.

Again Mr. Copeland showed himself a Debussy interpreter of the first rank. His touch has a velvet quality and his tone-color, even in the softest passages, has a clarity which is absolutely indispensable to the true Debussy interpretation.

No novelties have been brought forward at the operas this week.

EMERSON WHITHORNE.

Plans for Albert Quesnel's Season

Albert Quesnel, who returns to America for opera next season, will devote a portion of his time to concert and oratorio work under the management of Loudon Charlton. The tenor has likewise been engaged to support Mme. Melba, beginning September 1, and for an Australian tour with the same artist during the season 1911-12. Music lovers throughout the country are familiar with Mr. Quesnel's achievements. He sang in New York several years ago with the Metropolitan Opera Company, and was widely heard in concert and oratorio. Abroad he has met with flattering success the last two years, having sung in France and England under the best artistic auspices.

Ernst von Dohnanyi, the Hungarian pianist, gave a Schumann recital recently at the Royal High School of Music in Berlin on the new crescent keyboard, when he expressed the hope that all pianos would be equipped with it in the near future.

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CHORAL CONCERTS BY CHAUTAUQUANS

An Admirable Performance of
"Messiah"—Junior Singers
in Popular Program

CHAUTAUQUA, N. Y., July 21.—Yesterday afternoon the Chautauqua Junior Choir, under the direction of Alfred Hallam, gave a most pleasing program assisted by Miss Stoddart, soprano; Miss Fiske, contralto; Sol Marcossion, violinist; Dr. Minor C. Baldwin, organist, and the Chautauqua Band. The program was popular in the general make up and pleased a large audience. The Junior Choir should not be mentioned in a mere passing way for its work was exceedingly well done and deserved the real applause it brought forth.

The soloists did their work well and presented numbers appropriate to the occasion. Marcossion seemed to be the favorite and there was really good reason for it. The organist, Dr. Minor C. Baldwin, played his two numbers rather after the style of improvisations. The big Massey organ seemed to annoy him, for his numbers lacked precision in rhythm and there were many moments of suspense for his listeners while combinations were adjusted. The band furnished two numbers under Mr. Vincent's direction, and pleased the audience in no uncertain way. The program was as follows:

"The Whistler and His Dog," Pryor, Chautauqua Band; Songs, "A Rose Song," Horatio Parker; "Song of the Brook," Gaul; "There Were Four Lilies," Battison Haynes, and "With Jamie in Command," Nevin, Chautauqua Junior Choir; Organ Solo, "Etude Symphonique," Bossi; "Consolation," Baldwin, Dr. Baldwin; Songs, "Spring," Henschel, and "A Garden Song," Hawley, Miss Fiske; Violin Solo, "To Spring," Grieg, Marcossion, and "Humoresque," Dvorák, Mr. Marcossion; Song, "Who'll Buy My Lavender," German, Miss Stoddart; Organ Solo, Selections from "Il Trovatore," Verdi, Dr. Baldwin; Songs, "Happy Spring Waltz," Osgood; "At Night," Randegger, and "Rub-a-dub," Charles Vincent, Chautauqua Junior Choir; Fantasia, "I'm Afraid to Go Home in the Dark," Lampe, Chautauqua Band.

Frederick Shattuck and Lynn B. Dana were the accompanists.

The "Messiah" was presented in the large Amphitheater on Friday evening by the Senior Choir, soloists for July, the orchestra and organ, to an immense audience. The writer has heard many performances of the "Messiah" but never one more pleasing than this. Mr. Hallam made several very sensible cuts and re-arrangements of the numbers bringing the time of performance down to one hour and forty-five minutes. The audience showed a keen interest by staying clear through the rendition. The work of the soloists is deserving of more than mere passing mention, being probably the most notable of their season's engagement here. Miss Stoddart possesses a most pleasing

Pavlowa Posing for Statuette in Studio of Russian Sculptor



PARIS, July 8.—The Russian sculptor, Boris Froedman-Cluzel, has been taking advantage of the extraordinary popularity of Russian dancers to exhibit at his studio in the Rue Royale a series of works representing the dancers as they pirouette. None of the statues has created so great interest as that of Anna Pavlowa, whom New York, as well as London and Paris, has delighted to honor. London's good fortune in retaining Mme. Pavlowa this year has been the loss and disappointment of Paris.

voice, clear, of a delightful quality and her singing proved her absolute acquaintance with the score. Her best work was in "He Shall Feed His Flock." Of course the number "I Know That My Redeemer Liveth" is considered the great soprano solo of the "Messiah" but there are other numbers more interesting to many auditors especially the one mentioned. It is to be regretted that Miss Stoddart's season is over here.

Florence L. Fiske, contralto; sang "He Was Depised" beautifully. Her voice is full and rich and in this number was most sympathetic. Her interpretation of the work allotted to her was very good.

John W. Nichols, tenor, has a voice of exceedingly sympathetic quality and was at his best in "Behold and See." Overton Monte, bass, is surely a great singer. Absolute familiarity with the work in hand, a big voice and a good control of it make him a most satisfactory soloist. Despite the rapid tempo set by Mr. Hallam he sang "Why Do the Nations" with a verve and finish that were truly magnificent.

The chorus was good in attack and general ensemble and Director Hallam is to be congratulated on its splendid work. As for the orchestra, to use Director Hallam's own words "its work was absolutely right." The "Pastoral Symphony" was especially well done and elicited applause of no uncertain meaning from the vast audience.

Frederick Shattuck, at the piano, and H. B. Vincent, at the big organ, did their part in making this a noteworthy production. L. B. D.

Warford's Plans for Next Season

Antonia Sawyer announces that she has secured Claude Warford, tenor, for the concert season of 1910-11. Mr. Warford is spending the Summer in the Catskills, where he will remain until the middle of September, and where he is adding to his already large repertoire in preparation for next Winter's work. The advance bookings indicate a season of much activity for this popular tenor.

CHEER CONSTANTINO AS NATIONAL HERO

Overwhelming Ovation for the
Tenor at His Benefit at
Buenos Ayres

BUENOS AYRES, June 22.—An immense and enthusiastic audience greeted Florencio Constantino on his appearance as Rudolph in "La Bohème," at the Coliseo here on June 16, the occasion being a benefit for the illustrious tenor. In spite of the fact that the performance took place on a day when all the other theaters were open, and was not one of the regular subscription series, the tenor's name proved a magnet that attracted a crowd larger than any which fills the house on a regular occasion. At the close of the second act Mr. Constantino sang several extra numbers, among them the "Canzone della Bandiera," the "Himno Vasco," "El roble y el ombu," "Triste" and the "Jota Aragonesa," several of which had to be repeated.

The Puccini work showed the great tenor at his very finest, and every one of the four acts was punctuated with applause. The "Racconto" in the first act was gloriously sung, and was redemanded, and the same was true of the quartet in the third act. Flowers and wreaths in profusion were thrown to the singer from the boxes, and after the performance a crowd escorted him to his home amid displays of fireworks and cheers that seemed rather like the welcome to a national hero than manifestations of delight aroused by the achievements of a great artist.

Mme. Saltzman-Stevens to Defer Her Visit to America

LONDON, July 11.—Mme. Saltzman-Stevens will be obliged to defer her vacation visit to America. After visiting the Passion Play at Oberammergau she has gone to Bayreuth, to coach there with Kapellmeister Müller, for she has been engaged to sing *Kundry* at Bayreuth next season. She has been asked to select another rôle as well, Herr Müller suggesting *Sieglinde*, which, he writes to her, "would be a wonderfully dramatic part for you and suited to your youth and beauty." E. L.

Chicago Violinist in Buffalo

BUFFALO, July 26.—Felix Fowler Weir, violinist, of Chicago, gave a recital at the Michigan Street Baptist Church, this city, last evening. The young artist's later training was at the Royal Conservatory, Leipzig, and he there gained a name as a student and artist which was amply justified in his concert here. He was assisted by the following local talent: Edith Jordan, Sarah May Talbert, Jeannette Strauss, Mrs. O. I. Carroll, Edith Davis and Grace Pendleton, with F. M. Tavoy as a soloist and W. R. Lacey as a reader.

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WESTERN ARTISTS

AT WORK AND PLAY

Activities of Leading Chicago Musicians in the Vacation Season

CHICAGO, July 25.—Lenora Allen writes from Kansas City that the John B. Miller quartet, enlisting Mr. Miller, Arthur Middleton, Mrs. Rose Lutiger Gannon and Miss Allen, is having the greatest of success on its Summer tour, and booking many return engagements. The quartet is now traveling through Missouri.

Virginia Listemann leaves next week to spend the remainder of her vacation in a rural district near St. Paul, having completed her repertoire for the coming season.

Sibyl Sammis-MacDermid, Chicago's distinguished soprano, will give a full concert program before the Rock River Assembly at Dixon, Ill., Thursday evening, August 11. During her recent Southern concert tour, this singer won from the Louisville Courier Journal the following commendation: "Her voice is well suited to oratorio work, brilliant, clear and flexible. Her resources in the matter of range and power are the kind that win favor readily and she sings with wonderful ease."

Mme. Sturkow Ryder, pianist, of this city, is enjoying a busy Summer in the English capital. She gave a drawing room recital last week at Putney, an aristocratic suburb near London and next week gives one at Thurston Lodge. Early in August she is booked for several recitals in Paris. Miss Sturkow is a highly gifted pianist and in addition to possessing a rare musical nature, has unusual facility of execution.

Lucile Tewksbury, the Chicago soprano, is enjoying her rest in this city, after a nine weeks' triumphal trip as the vocal soloist with the Minneapolis Symphony Orchestra.

Lois Ewell, who won golden opinions here as prima donna of the Aborn Opera Company, writes that she is enjoying a delightful Summer at Atlantic Highlands, N. J., and occupies all the cooler moments of her days studying operatic rôles.

Belle Forbes, the young soprano, who was selected by a number of Chicago ladies to go abroad a year ago, and who has since been studying with Proschovsky in Berlin, arrived home last week and will spend the remainder of the Summer at the family residence in North State street. Miss Forbes refused an offer to join the company at the Royal Opera House, as she preferred to devote her time to study for a year or more. She expects to return to Berlin in September.

George A. Brewster sang the leading tenor role in the new opera, "Egypta," that was presented for the first time last Thursday at Winona Assembly, Winona Lake, Ind. He was the only singer of note in the cast, the other parts being taken by local talent and the ensemble of 300 voices being furnished by visiting members of the Assembly.

Christine Miller, the soprano, has been engaged to give a recital before the Tuesday Art and Travel Club of Chicago in November. This organization numbers half a thousand members and convenes at the Town and Country Club.

Rudolph Engberg, the basso, won an ovation recently by his singing of the aria, "Tambour Major," with the Philharmonic Orchestra in Ravinia Park.

Tina Mae Haines has but recently returned from a delightful outing in the dells of Wisconsin.

Jessie Lynd-Hopkins, the contralto, is spending her Summer in the picturesque river region of Wisconsin. Charles L. Wagner, manager of the St. Paul Symphony Orchestra, writes that he is considering the idea of a novelty in the Sunday popular concerts of that city in the form of piano duets. He has already made a number of fine bookings for the Tuesday evening Symphony concerts with soloists of world-wide reputation.

Edgar Stillman Kelley, the composer, was a sojourner in Chicago last week.

Rena Vivienne, the soprano, who created the rôle of *Mme. Butterfly* in the English production by Henry Savage, is the guest of Mrs. F. H. Snyder, at her Summer home near St. Paul. C. E. N.

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MINNEAPOLIS, July 25.—Plans for the season of 1910-11 have been announced by Wendell Heighton, the new manager of the Minneapolis Symphony Orchestra. Three more concerts will be given next season than in the past including one evening concert and two popular Sunday afternoon concerts. The ten evening concerts will be given as usual on alternate Friday evenings, except during the holiday season. The popular concerts will be given every Sunday afternoon.

The first concert will be given Friday, October 28, with Mme. Melba as soloist. Among the other soloists for the evening concerts are Bonci, Josef Hofmann, Pepito Arriola, Francis Macmillen, and Mme. Kirby Lunn. Richard Czerwonky, concert-master of the orchestra, will be heard as soloist at one of the concerts and there will be at least one concert without a soloist.

The Sunday afternoon concerts will begin November 6 and will be divided into four series of five concerts each. Lilla Ormond, Marcus Kellerman, Reinald Werrenrath, Mme. Sturkow-Ryder and Alfred Calzin are among the soloists engaged. E. B.

MME. STOFFREGEN IN AMERICA

Makes First Appearance After Absence of Five Years in Europe

Mme. Elfriede Stoffregen, pianist, was the soloist at a recent concert at the Chautauqua, Mt. Gretna, Pa. She has just returned to America after an absence of five years, and will tour next season under the management of Eugene Kuester.

A unique feature of the Mt. Gretna program was the performance of Beethoven's "Three German Dances," which Mme. Stoffregen first introduced to American audiences. A "Faust" transcription was rendered with brilliant technical display, while her interpretations of the other numbers of the program showed her to be a pianist of excellent equipment musically and technically. Mme. Stoffregen will doubtless duplicate in America her European successes.

Thomas Orchestra At Home

CHICAGO, July 23.—Ravinia Park, most beautiful of natural Summer resorts, has been coming into its own this week with the Theodore Thomas Orchestra, under the direction of Frederick A. Stock, giving programs of classical character varied by enough in the lighter line to make them agreeable for the Summer night. The engagement opened last Sunday the great band pavilion was crowded and again Monday evening it is said 4,000 people were on the grounds. One of the fine opening features was the playing of the new concert-master, Hans Letz, who gave the well-worn Massenet "Meditation" most effectively. The playing of the orchestra throughout the week has been thoroughly enjoyable.

The Melba Concert Tournée

CHICAGO, July 25.—Frederic Shipman, the manager of Mme. Melba and Mme. Nordica, has given up his Chicago residence and last week started East accompanied by his wife to devote his entire attention to the final arrangements for the distinguished artists under his direction. Mr. Shipman announces that Mme. Melba will sail from London on the Campania on August 15 and open her season at Halifax, N. S., September 1. The associate artists of the Melba concert company will be: Mlle. Ada Sassoli, harpist; Albert Quesnel, tenor; John Lemmone, flautist; Maurice Lafarge, pianist. Mr. Shipman has booked a tour for Mme. Melba comprising thirty concerts.

Dr. Frederick Cowen's "The Veil," which is to have its first performance at the Cardiff festival in September, is said to mark a new departure in choral works. The composer has adapted the poem from Robert Buchanan's "Book of Orm."



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CHICAGO SCHOOLS AND POPULATION

Other Educational Institutions Slightly Outdistancing Musical Ones in Ratio of Increase—Demands of Musicians' Union Refused by Theatrical Managers—Musical Colony's Summer Activities

CHICAGO, July 25.—The School census that has just been completed indicates that Chicago at present has 2,300,000 inhabitants, slightly less than was predicted at the beginning of the year; still, an astonishing gain since the World's Fair years and an increase of 175,940 within the last two years. There has been no race suicide in Chicago, as testified by the fact that there are 166,503 babies under four years of age, the largest number ever enumerated. Chicago has become distinctly an American city, the children of fathers born in America being far in the lead in the nativity of the minor population. The school attendance condition in general shows the highest achievement on record and the enforcement of the compulsory education law has been exceedingly effective in results.

Considering the great increase of school children, the music schools have hardly kept proportion, with the other educational institutions, although Chicago is still reckoned as the largest center of musical educational institutions in the country. Two schools here have immense faculties and many thousand pupils registered, and there are a number of academies, conservatories and colleges that have high rank among educational institutions. This is amply attested this Summer by the presence of a large number of teachers from all over the West, who take advantage of the vacation season to take normal courses in this city. Each and every music school now has its own normal course.

Theatrical managers in Chicago at a meeting in the office of Sol Litt at McVicker's Theater, rejected the demands made recently by the Musicians' Union asking a 30 per cent. increase in wages and requesting a rule that hereafter each first-class theater employ not less than eleven in the orchestra.

Theodore G. Behrens, of No. 26 Farragut avenue, Chicago, has been elected president of the Sängerbund of the Northwest, in Omaha, to succeed Otto Rohland. He has been prominent in musical affairs in the Middle West for many years. He was born in Germany, forty-six years ago, and received his musical education in that country. Mr. Behrens has resided in Chicago for the last twenty-seven years, and this is the third term which he has served as president of the Sängerbund. He has been connected with the organization since 1892. Mr. Behrens has been at the head of the German Singing Society of Chicago and was formerly president of the Gross Park Liederkranz. The next meeting of the Sängerbund will be held in St. Paul in 1912.

Hubbard on Lecture Tour

William L. Hubbard, former critic of the Chicago Tribune and well-known educator, came from his residence at Pasadena, Cal., last week, and spent several days visiting old friends in this city. Last Saturday afternoon Mr. Hubbard appeared before the pupils of Emil Liebig's normal class and delivered his new lecture on musical study abroad. Mr. Hubbard's views on this point are so well known that it is hardly necessary to repeat them at this time, but he ever continues to emphasize one good thing. That is, that music study is just as good and just as cheap at home as it is abroad, and that much of the necessary environment, at least for the beginning of musical study, is here. Naturally he holds that, for finishing, foreign schools have

the advantage, and emphasizes the advantage of polish resulting from travel and experience in other lands than ours, where art and the surroundings of art are older and more impressive than they are at home. This week Mr. Hubbard begins his regular lecture work swinging around the various Chautauquas, as he is to be one of the leading features of the Redpath Bureau this season during the lecture time.

Volney Mills, a teacher and a tenor formerly resident in Chicago, who has been head of the vocal department of the Wesley College of Grand Forks, N. Dak., has had the proud satisfaction of observing his class double since his residence there. In addition to his school work, last season he gave thirty-five recitals in various parts of the Northwest.

E. A. Stavrum is enlarging his Music Teachers' Exchange and Agency, and has developed a special Chautauqua department that is particularly successful.

Eric Delamater, the organist, composer and critic, has returned from his Michigan retreat, presumably to look after the dramatic chair of the *Inter Ocean*.

Anton Foerster, the pianist now traveling in the West with his son on a tour of pleasure, takes kindly to the postal habit and has been showering his friends with interesting missives along the line of his travel. The last point he reported was the top of Pike's Peak, where the rarity of the air requires the "soft-left-pedal."

A well-known critic writing concerning Col. Ellery's band, which was incorporated here last week, and is now appearing at a Summer resort under the direction of Sig. Di Girolamo, says that "The personnel is evidently of superior grade, but all that virtue would go for little were there not a good musician in charge. This quiet little Italian conductor is clearly of such a persuasion. He directs a few gestures in absolute authority and with none of the offensive posturing so much in vogue here a season or two ago. His control of the rather unwieldy instrument is excellent. He produces a piano smooth and clear. His climaxes are noteworthy more for their judiciously planned effect than for mere noise and blare. Like all of his compatriots, he strives to make the band 'sing' and his success is much more pronounced than that of the majority. The idea advanced here is a very good one, notably the absence of eccentricity and the return of artistic sanity for the Italian bandmaster."

Record of Chicago Musical College

The forty-fourth annual Summer term of the Chicago Musical College is at the high tide of success. Although in many musical schools, this Summer's attendance has not been up to the record marks of previous years, the Chicago Musical College reports, through its registrar, that more teachers were employed continuously during the past Summer months than in any recent term. The enrolment of pupils is somewhat smaller from out of town, but this shrinkage is offset by a corresponding increase in the number of resident students, most of whom were public school students and teachers. Lessons will be continued in all departments until the opening of the new term, September 12. Additional teachers will make up work in their studios beginning next week.

Chris Anderson, the baritone and successful teacher, is enjoying a vacation in his old home in Louisville, Ky.

Mrs. Ruby Campbell Ledward, soprano, gave a vocal recital in Morgan Park last month which proved to be one of the most successful of the season there.

E. C. Town, the tenor and teacher, has gone to his Summer home on Providence River, where he will spend the next six weeks.

E. C. Heintz, a teacher and tenor of Washington, D. C., a well known in the East and South, will open a vocal studio here in the Auditorium in September.

Hannah Butler, soprano, of this city, now in London, expects to give a parlor musicale there next week.

Where Chicago Leads London

A musical exchange announces that "the Guild Hall School of Music in London has 3,000 pupils, and is the largest institution of the kind in the world." Chicago has a music school with 4,000 pupils, which goes Guild Hall several better.

D. A. Clippinger, the teacher, has rounded up a most successful Summer season and gone to Devil's Lake, Wis., for August.

Harrison M. Wild, the eminent educator and organist, as well as director of the Apollo Musical Club, is spending the Summer at Delavan Lake, Wis.

Geo. Ralph Kurtz is on a vacation at his old home on Shelbyville, Ill.

Frederick W. Carberry has closed his studio until October, and during the interim, will camp in picturesque spots of Michigan.

William Barlow Ross is back from a month's trip through the West.

Mrs. Marie Sidenius-Zandt is spending the Summer at picturesque Lake Bluff, Ill.

Mr. and Mrs. Frederik Frederiksen will spend next month with Mr. and Mrs. S. Kenfield, of this city, at their Summer home, Long Beach Farm, Gull Lake, Mich.

A number of Chicago organists expect to go to the National Association of Organists, which will be held at Ocean Grove, N. J., August 1 to 10.

Ethel Pearl Mitchell scored a pronounced success as a cornet soloist, playing an air from Saint-Saëns's "Samson et Delilah" with the orchestra last week at Ravinia.

Lulu Jones Downing, the song writer, presented Mrs. Sanger Steel in a group of her songs at Ravinia Park last Saturday. Mrs. Downing leaves this week for Michigan where she will rest until September.

Mae Doelling is home from Danville, Ill., where she gave a most successful piano recital. She expects to spend next month at Lake Geneva, Wis.

Ferne Smith, a pupil of T. N. MacBurney, appeared last week in the Chautauqua program at Huron, So. Dak., and was highly praised for her work. Early in September she will leave for Tuskegee, Tenn., where she has been selected as superintendent for a girls' school.

Mary Lindsay-Oliver has concluded a series of successful pupils' programs at her studio in Moline, Ill.

Anna Allison, the Chicago contralto, scored recently by her singing of Goring-Thomas' aria, "My Heart is Weary," with the Philharmonic Orchestra at Ravinia Park.

The critic and musical authority, W. S. B. Mathews, is sojourning on a ranch near Brighton, Col., where he spends the mornings on horseback, and the afternoons at his typewriter.

Benjamin Paley, a violin pupil of Frederik Frederiksen, scored a success

playing Mendelssohn's Concerto with the Philharmonic Orchestra recently.

Clara Rubey, of South Chicago, recently was accorded much praise for her piano playing in a recital at the University in Valparaiso, Ind.

Carolyn L. Willard, pianist, of this city, is spending this month with friends at her old home in Union City, Mich.

Johannes Miersch's Recovery

Many friends in this city will be pleased to hear that Johannes Miersch, the brilliant violinist and educator of Indianapolis, Ind., who scored a signal success as a soloist at the Indiana Music Teachers' Association in Princeton, has completely recovered from a recent operation for appendicitis.

Catherine Howard, the organist, is to be married August 2, to Walter John Ward, at her home in Aurora. Mr. and Mrs. Ward will reside in Chicago, at No. 917 Wilson Ave.

Marie Shada, the Danish pianist, is spending her Summer at her studio in this city and is working up programs for her next season's concerts.

C. E. N.

GIVING PROOF OF DAN BEDDOE'S LUCK AS A FISHERMAN



Dan Beddoe, the tenor, who is spending his vacation in the Thousand Islands, gives ocular proof here of his prowess as a fisherman. He is displaying two ten-pound black bass caught by himself in the St. Lawrence River.

H. Evan Williams to Appear in Series of New York Concerts

H. Evan Williams, tenor, will be one of the chief attractions offered by Marc Lagen in a series of popular concerts to be given in New York City next Winter.

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An Opinion of Siegfried Wagner
Based Upon His Latest Berlin Production

BERLIN July 7.—When this reaches New York, the cable will already have spread the news of the stormy reception accorded Siegfried Wagner's opera, "Der Kobold," which was presented last night to the accompaniment of hisses and even impromptu boxing matches at the Gura Opera in the Neues Königliche Operntheater, "Kroll." This was its Berlin premiere, though it was originally produced as long ago as 1904 in Hamburg. Siegfried Wagner, who conducted his opera, was called before the curtain many times after each act; but the loud peals of applause which were interspersed with the hissing were probably the



Combining Acting with Vocal Teaching
—Kirk Towns, the American Voice Teacher of Berlin, and a Denver (Col.) Friend in a Self-Constructed Sherlock Holmes Burlesque

result of the German conservative spirit which meant to honor the memory of a great father through the moderately talented son. We are in justice bound to admit that the music of this opera is vastly superior to the libretto. The name "Kobold" (Hobgoblin) is hardly justifiable, as the libretto is based primarily upon a love scene, the goblin being comparatively little in evidence. Siegfried Wagner is not devoid of talent, which, however, is principally, if not solely, manifested in the nationally popular movements of his music. Whenever he devotes himself to a dance or a march or even a simple song he produces decidedly interesting effects, whereas interest is at once dispelled when he proceeds to the parlando singing voice usually accompanied by a very thin and uniform orchestration. There is music in "Der Kobold" of sufficient melodiousness and individuality to show that if Siegfried Wagner were better advised he would devote himself to composing operettas. It seems that his forte lies in popular airs of a humorous genre. Siegfried Wagner is by no means a born conductor and seems to be as deficient in temperament as his father was endowed with an excess of it.

Kirk Towns, the American teacher and baritone, who has sung for three years in German opera, will have sailed for America by the time this is published. He is to join the faculty of the Chicago Musical College. Dr. Ziegfeld, president of the college, will sail on the same steamer with Mr. Towns. They are due in New York the week of July 24.

Professor Arthur Nikisch, who is at present seeking recreation in Davos after his Paris successes, will celebrate his silver wedding within a few days. He married Amélie Häussner, who was formerly a popular soubrette at the Leipziger Stadttheater, when he was still conducting obscure operettas in the Altes Theater of Leipzig. The fame of Nikisch began in this old house with which so many reminiscences of former theatrical periods are connected.

O. P. JACOB.

Columbia University Organ Recital

An organ recital was given at Columbia University on July 19 by George Alexander West, of the American Guild of Organists. The program was as follows: Suite for organ, Felix Borowski; Arcadian Idyll, Edwin H. Lemare; Seventh Sonata, Alex. Guilman; Allegretto, W. Wolstenholme; March for a Church Festival, W. T. Best.

Resigns from Brooklyn Conservatory

Caroline Suttmeier, of the Brooklyn Conservatory of Musical Art, has resigned her position as secretary of that institution, and has been appointed teacher of the junior department of piano by the directors, Messrs. Claassen and Winkler. The vacancy, as secretary, has been filled by Eleanor Ament, of Brooklyn.



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The concert by Otto Meyer and his sister was one of the many pleasant memories of this important season.—*Chicago Daily News, Feb. 14, 1910.*



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[Continued from page 1]

On Saturday afternoon, July 23, a concert was given at the Mall, Central Park, by the Seventh Regiment Band, George L. Humphrey, leader. At the same time a concert was given by the Volpe Symphony Orchestra, Arnold Volpe, conductor, at McGowan's Pass, in Central Park, near 106th street, special features being the Bacchanale from "Samson and Delilah," Saint-Saëns; Overture to "Rienzi," Wagner; and the Ballet from "Feramors," Rubinstein.

On Sunday, July 24, the Volpe Orchestra again played at McGowan's Pass, the features of the program being the March "Sigurd Josalfar," Grieg; Hungarian Dances, Brahms; Slavischer March, Tschai-kowsky; and pieces by Elgar, Gounod and others.

Kaltenborn's Orchestra was heard at the Mall, Central Park, Sunday afternoon, July 24. The program was of much interest and contained, among others, the following numbers: "Carneval" Overture, Dvórák; Larghetto from Second Symphony, Beethoven; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; Symphonic Poem, "Les Préludes," Liszt; and Wagner's "Ride of the Valkyries." Franz Kaltenborn played a violin solo, the "Andante" from the Mendelssohn violin concerto.

In the series of municipal concerts now in progress the Volpe Symphony Orchestra will be heard at the Mall, Central Park, on Sunday afternoon, July 31, at 4 P. M. The program will contain, among other things, the "Kammenoi Ostrow" of Rubinstein; "La Bohème," Puccini; march movement for Tschai-kowsky's "Pathetic" symphony; the "Meistersinger" overture, and "Huldigung's March," by Grieg. Mr. Volpe has in preparation a number of new and interesting American scores, among them Edgar Stillman Kelley's overture and incidental music to Shakespeare's "Macbeth," and Arthur Farwell's "Domain of Hurakan."

Frank Kaltenborn will give concerts with his orchestra at McGowan's Pass, in Central Park, on Saturday afternoon, July 30, at 4 o'clock, and on Wednesday evening, August 3, at the Mall at 8 o'clock. In pursuance of the plan to produce the new and little-known works of American composers, the first of these programs will contain two short works by Homer N. Bartlett, both Japanese in character, "Kuma Saka," from the Japanese Suite, and a Japanese reverie. Mr. Kaltenborn will play the second movement of De Beriot's Seventh Violin Concerto at this concert. The feature of the second concert will be Dvorak's Overture "Carneval," the Allegretto from Beethoven's Seventh Symphony, and "Wotan's Farewell," from "Die Walküre." The American work undertaken for the second week in the plan for weekly American compositions will be the "Feast of Lanterns," from the Aladdin Suite, by Edgar Stillman Kelley, a work which has gained a remarkable reputation, considering the few times it has been heard. This will be heard at the concert on August 3. On the program will also be the overture to "Phèdre," Massenet, and the march from Tschai-kowsky's "Pathetic" Symphony.

Impresario's Daughter to Gratify Ambitions for the Stage

Grace Morrissey, the sixteen-year-old daughter of James W. Morrissey, the operatic manager, is to be afforded an opportunity by Daniel Frohman to gratify her histrionic ambition during the coming Winter. Miss Morrissey was introduced to the manager while a guest of J. Pierpont Morgan in his box at the Metropolitan Opera House last season. He promised to find an opening for her as soon as she had undergone a course of instruction, and she was consequently placed in charge of Julia Allen, the prima donna of the Caruso Concert Company, who gave her vocal instruction, while Mr. Frohman attended to the development of her dramatic talents. She is now ready for the debut, which she expects to make shortly in one of Mr. Frohman's plays.

"What would you do if suddenly confronted by brigands?"

"I'd sing a tenor aria, of course. Do you suppose I have been witnessing comic opera all these years for nothing?"—*Louisville Courier Journal.*



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**Ambitious Program for National
Convention of Organists
at Ocean Grove**

OCEAN GROVE, N. J., July 25.—All interest is now centered on the National Convention of Organists, Conductors, Choir Leaders and Singers, which is to meet here on Tuesday, August 2, and continue to the 10th. Everything indicates a large attendance. The membership list is growing very rapidly, and a strong pull for five thousand members is to be made this year.

Mme. Schumann-Heink is to open the convention with a song recital on the evening of the second, and she will probably attend the opening meeting, on the morning of August 3. Among the papers to be read at the convention are the following:

Frederick Schlieder: "Improvisation."
Chester H. Beebe: "Does Organ Playing Spoil Piano Technique?"

Dr. N. S. Penfield: "Is Knowledge of Harmony Essential to the Organist?"

Tali Esen Morgan: "How to Obtain the Best Results from a Volunteer Choir."

Frederick Preston: "The Quartet Choir."

E. M. Jaques: "Special Musical Services."

Mark Andrews: "How to Prepare for the American Guild of Organists' Examinations."

Rafael Navarre: "The Status and Ethics of the Musical Profession."

Charles T. Ives: "The Intelligent Use of Hymnals."

Walter S. Young: "Voice Production as Applied to Choir Training."

The Rev. Father Finn: "Boy Choirs in Catholic Churches."

The Rev. Dr. W. H. Morgan: "Music in the Evangelical Churches."

These are only a few of those who will speak. Certain days will be given to special subjects. There will be round-table classes on several themes. Tali Esen Morgan is to conduct a class for ten days for supervisors of music in public schools and for class teachers generally. Sig. G. Alde Randegger is to give a piano recital, and Mme. Bernice de Pasquali, the celebrated singer from the Metropolitan Opera Company, is to give a concert, assisted by Dalton Baker, on Saturday evening, August 6. The convention will close with a banquet on Wednesday night.

Last Sunday night twelve thousand persons crowded the Auditorium to hear the children's musical service given by Tali Esen Morgan and his singers. The service was called "The Light of the World," and was made up of different musical compositions, making in itself a complete story of the prophesy, the advent, the crucifixion and the resurrection. Ten soloists were used to assist the chorus of seven hundred children, the Auditorium choir and the solo choir.

Mr. Morgan is now publishing a little daily paper called the *Daily Bulletin*, and from five to ten thousand copies a day are distributed free. It is printed on pink paper, to distinguish it from the weekly green paper, the *Summer Citizen*.

Mark Andrews has been giving daily or-

MORTON ADKINS AT LAKE CHAMPLAIN



MORTON ADKINS, the baritone, is preparing for his next concert season, which will be under auspices of Loudon Charlton, by resting at his Summer residence at Westport on Lake Champlain,

N. Y., and incidentally by keeping in touch with things musical through reading *MUSICAL AMERICA*. By next Summer Mr. Adkins hopes to have under cultivation a farm near Syracuse, that will be a model for all amateur agriculturalists.

gan recitals at 3:30 in the afternoons to large audiences. When the big organ was placed in the Auditorium two years ago many said it would be a "white elephant," but Mr. Morgan has now fully demonstrated that organ recitals on their own merits can be made to pay even on hot summer afternoons. The organ is earning a very good percentage on the investment, and it is more than likely that cities and towns will soon awaken to the fact that public organ recitals at 15 cents or 25 cents admission can be made to pay.

An audience of four or five thousand persons gathered last Saturday evening to attend the first of a series of popular concerts to be given by Mr. Morgan. The soloists were Jeanette Fernandez, soprano; Florence Hardie, contralto; Reinald Werrenrath, baritone, and Clarence Reynolds, concert organist. A review of this concert is published elsewhere in *MUSICAL AMERICA* this week.

Arrangements are expected soon to be made to have Albert Spalding, the violinist, give a recital at the Auditorium. Mr. Spalding played here last year with Nordica, and created a furore. It is certain that when he plays he will draw a tremendous house.

The Mountain Ash Roval Welsh Choir, of men, is to give a concert at the Auditorium on the evening of Labor Day. This concert will close the season at Ocean Grove, excepting, perhaps, a few additional organ recitals.

An Odd Concert in Milan

A recent concert was given in Milan which had several novel features. Ten musicians, all inmates of the home founded

by Verdi for superannuated professionals, combined to give a concert for the benefit of other colleagues, who, less fortunate, were in the city poorhouse. The ages of the concert-givers combined amounted to almost 800 years. The greatest applause was bestowed on the once-popular basso, Frederico Varani, now aged 84, when he sang an aria from Rossini's long-forgotten opera, "Cinderella," and on the equally famous (in her day) soprano, De Baillon, now in her 65th year. The 90-year-old Malpassuto played a piano piece composed by him not long ago. It was most touching, a correspondent writes to the *Buffalo News*, to witness the joy which illuminated the faces of the aged artists. The cordial applause and bouquets brought back the happy days of their triumphs when such demonstrations were of daily occurrence.

Grace Van Studdiford's Opera Plans

Grace Van Studdiford, the well-known light opera star, is to head a new organization, to be known as the Grace Van Studdiford Opera Company, under the direction of Daniel V. Arthur. The first appearance of the company will be at the Casino Theater, in New York, during the coming season, and the opera to be presented will be the adaptation of a European piece by Avery Hopwood, with music by Silvio Hein.

Marta Leffler-Burckard, the Wiesbaden dramatic soprano, who sang at the Metropolitan during the last Conried season, has been decorated with the Grand-Ducal Saxon medal for Art and Science.

OMAHA MUSICIANS SCATTERED AFAR

**Spending Vacations at Distant
Points in This Country
and in Europe**

OMAHA, NEB., July 25.—Omaha musical folk who a month or two ago were plodding along elbow to elbow within the city gates are now scattered in all directions. There still remains at home, however, a valiant guard who, aside from short trips, will not leave the city this Summer. Henry Cox, the violinist, and Mrs. Cox, pianist; Jean Duffield and Max Landow, pianists, and Mr. Simms, director of the Omaha Oratorio Society, are among these.

Evelyn Hopper is resting at home from a strenuous managerial season, as well as in preparation for the coming season, when, in combination with W. J. Burgess and O. D. Woodward, she will, in a course of seven concerts, present Antonio Scotti, Liza Lehmann, Frances Alda, Mme. Kirkby-Lunn, Ferruccio Busoni, Alessandro Bonci and the Flonzaley Quartet.

Blanche Sorenson, leader of the musical department of the Omaha Woman's Club, contemplates a three months' trip over the Northern Pacific to the Western Coast.

Alice Fawcett, contralto, who is spending the Summer at Spirit Lake, Ia., writes that she is finding recreation in beautiful scenery and excellent boating, bathing and fishing.

J. Barton, basso and director of music at the Kountze Memorial Church, and Mrs. Barton expect to spend August at Clear Lake, Ia.

Anna Bishop is at Lincoln, Neb. Edith L. Wagner will spend the remainder of the Summer at Cooperstown, Otsego Lake, N. Y.

Among those who have gone across the water are August M. Borglum and Mme. Borglum, teachers of piano, who have taken three very promising young pupils, Marie Meek, Alice Davis and Cecil Berryman, to Paris for two years of study, under Wager Swain. Thomas J. Kelly, director of the Mendelssohn Choir, and Mrs. Kelly were last heard from in London, although Oberammergau is in their itinerary. Effa Ellis, of the Effa Ellis Illustrated Music School, is touring Germany, England, Scotland, Austria, Switzerland and Holland, and she also expects to see the Passion Play. Before sailing she delivered a talk before the New York Music Teachers' Association.

Corinne Paulson, pianist, teacher and accompanist, has written recently from Berlin that she had been traveling through Northern Germany and would go to Oberammergau and Switzerland.

Mary Muenchoff, soprano, of Omaha and Berlin, and Myrtle Moses, contralto, of Omaha and New York, are in the city, and will both participate as soloists in the coming Sängerfest. Omaha loses two of her best beloved musicians in the near future: Martin Bush, the young organist, pianist and teacher, who will remove to New York; and Fred Ellis, baritone, whose inclinations lead him in the opposite direction, to Los Angeles. Mr. Ellis will be succeeded by Frederic C. Friemantel, late of Philadelphia. E. L. W.

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CHARLES DALMORES.

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Dr. Minor C. Baldwin gave an organ recital at Chautauqua, N. Y., the afternoon of July 21.

Mlle. Marie. Celli, soprano of St. Rita's Church, of New York, who has just returned from an operatic tour in Italy, is visiting relatives near Washington, D. C.

Frank W. Rudy, of Pittsburgh, spent a couple of days in Washington, D. C., last week making arrangements for the appearance of the Festival Orchestra there next Spring.

Under the direction of Lieut. W. H. Santelmann, the United States Marine Band will give a series of concerts at Alleghany Grove, Cumberland, Md., on July 31 and August 1 and 2.

St. John's Evangelical Lutheran Church, of Columbus, O., is installing a three-manual electric organ, and the opening recital will be given on August 5 by the organizer, Thomas S. Callis.

Professor B. B. Feibish, of Pittsburg, gave a recital July 19, in Carnegie Lecture Hall, that city, assisted by twenty pupils, all of whom secured their musical education under his instructions.

Pupils of Mrs. Bellamy Burr, gave their closing long recital of the season recently in Sibley Hall, Rochester, N. Y. The program included works by Gounod, Wagner, Verdi, Massenet, Ware, Salter and Donizetti.

Two recitals were given in Rochester, N. Y., recently by the pupils of Mrs. Wallace J. Miller. A feature was the playing of Marian Monroe, who is only eleven years of age and gives promise of a brilliant career.

A piano recital was given recently at the home of Charles Morris in Springfield, Mass., by Professor W. Harvey Hewitt, pianist. Mr. Hewitt is the musical director of Ohio Wesleyan University, at Delaware, O.

Goodwal Dickerman, director of the Dickerman School of Acting at Omaha, Neb., has been spending the Summer in Chicago and at the same time teaching voice-acting. He has just begun a Chautauqua tour.

The Western Academy of Portland, Ore., gave an entertainment July 13, at which the musical numbers were by Salome Emison, Maud and Levona Lillie, Grace Failing, Edith Green, Walter Rhineman and Harry Nelson.

Edna Sheehy, soprano soloist of St. Mary's Church in Washington, D. C., sang at a recent musical given by Annina Evans in Quincy, Mass. Her contributions were songs by Franz, Beach, Gounod, and Clough-Leigher.

Besides Geraldine Farrar and Carl Jörn, who will create the leading rôles, both Louise Homer and Walter Soomer will have prominent parts in Humperdinck's "Kings' Children" when it is produced at the Metropolitan.

Beatrice C. M. Hidden, of Portland, Ore., gave a piano recital at the Y. W. C. A. Hall, that city, recently. A feature was the eight-hand numbers by Miss Hidden, Georgia Lydick, Florence Alquist and Dorothy Eichenlaub.

The Eintracht Singing Society, of Wallingford, Conn., held its semi-annual meeting on July 16. The new officers elected were William Seekamp, William Wieland, Adolph Seichter, Otto Schmitter, J. Wild, and William Siebel.

Vera Allen, soprano, of Omaha, Neb., who went to Chicago a year ago for special study, has been engaged by Andreas Dipple as an understudy for a season in Chicago opera, followed by seasons in Philadelphia and New York.

Grace Louise Ware, director of the piano department at Brownell Hall, Omaha, Neb., has been granted a year's leave of absence, during which she will travel in Europe and reside at Berlin. Her place at Brownell Hall will be filled by Max Landow.

Minna Niemann, St. Louis, gave a joint recital with Professor Frederick Koch, at the Normal School at Charleston, Ill., this week. Miss Niemann's work was well received and her rendition of the Rubinstein Concerto was given hearty applause.

Arrangements are being made at Beloit College, Beloit, Wis., for the removal of the music department from its present quarters to Scoville Hall, formerly used as an academy. The department will thus have many new advantages, with increased room and equipment.

Carlo M. Olivieri, with his ensemble of instrumental soloists and Wilmine Hammann, soprano, made his initial appearance at Ravenna Park, Milwaukee, recently. A large audience heard the concert. Miss Hammann has a voice of wide range and clear enunciation.

A musical was given on July 23 by Elenore Payez, the New York pianist, at the Summer home of Mr. and Mrs. Charles B. Walker, in Wallingford, Conn. The program included works by Mozart, Beethoven, Schütt, Chopin, Rubinstein, Rheinhold and Rachmaninoff.

Mrs. Anna Ellis Dexter, of Providence, who left that city in May to tour the West as soprano soloist with the American Band, formerly Reeves' American Band, has met with excellent success, receiving the warmest praise from the critics. The band has had thus far a very good season.

The Delmar Garden Light Opera Company of St. Louis will enter into the field of grand opera next week by producing "Carmen." Bertha Shalek, of the Aborn Opera Company, will be taken there to sing the title rôle and the remainder of the cast will be recruited from the local company.

A concert was given on July 21 at the home of Dr. C. H. Craig, Short Beach, Conn., for the benefit of the Children's Society of New Haven. Among those who participated were Harriet Hall Williams, soprano; Mrs. Marvin Walter, contralto; Edgar Kibbe, tenor; and Frank Chetsney, violinist.

The Cumberland Festival Orchestra has been organized at Cumberland, Md., with the following officers: President, Lloyd Rawlings; vice-president and treasurer, Dr. S. Lua Syckes; secretary, Ralph Leonard; Gerard Everstine, director of orchestra. The orchestra is composed of thirty members, men and women.

F. R. Webb, for many years director of the School of Music in the Virginia Female Institute, Stuart Hall, Staunton, Va., has located in Baltimore. Mr. Webb is a composer and church organist of note and during his many years' residence in Staunton became widely known as organist and choirmaster of Trinity Church.

Sol. Minster, who has been conducting the music of the Shakespearean revival of the Ben Greet players in Washington, D. C., was heard this week with his orchestra in the Mendelssohn music of "Midsummer Night's Dream" at Alleghany Grove, Cumberland, Md., in the presentation of this drama by the Ben Greet Players.

The Tuesday Afternoon Club, of Milford, Conn., gave a program July 20, in which those who participated included Harriet Stillman, soprano, who sang numbers by Bohm, Wilson, Stange and Arens, and Mrs. O. L. Nettleton, pianist, who gave works by Chopin and Moszkowski. The accompaniments were played by Lorenzo P. Ovatt.

Jocelyn Foulkes, of Portland, Ore., is spending the Summer in Idaho. She closed her season of teaching with a piano recital at which she presented a large number of pupils. Miss Foulkes is one of Portland's most progressive musicians, having spent several years in Europe, where she gave particular study to the Leschetizky method.

Thomas S. Callis, teacher of voice and piano, of Columbus, O., presented a number of his pupils in recital last week at his home, No. 1133 East Long street. Included on the program were compositions by Schubert, Bemberg, Ware, Kellie, Tours, Mildenberg, Oley Speaks, Rachmaninoff, Chopin, Gounod, Chadwick, Saint-Saëns and others.

G. C. Ashton Jonson repeated his series of music lectures to the Chautauqua, N. Y., music students recently. His illustrations were made at the piano. His subjects were: "Music as an Essential Element in General Culture," "Orchestral Suites and Chamber Music," "Pianoforte Music," "Overtures and Tone Poems," "The Opera" and "Fugues."

The open air concerts by the United States Marine Band, under the baton of Lieut. W. H. Santelmann, continue to draw large Washington, D. C., audiences. These take place weekly at the Marine Barracks, the Capitol, and the White House grounds and the programs combine the artistic and the popular in such a manner as to satisfy all tastes.

Lassalle Spier, of Washington, D. C., a young pianist who gives excellent promise, is at present in New York studying composition with Joseph Henius previous to sailing for Europe in September, where he will continue his piano studies under the best masters. Mr. Spier has been a pupil of Frank Gebest, of Washington, for the last several years.

The singing class of Andrew Chapel M. E. Church, South Gardenville, Md., held a musical session, July 20, under John T. Elliott, musical director. The class was recently organized and contains thirty members. Director Elliott has had an extensive experience in church choir work. Herbert Evans is president of the class and Stella Biddison is organist.

A piano recital was given recently by Stella Hadden Alexander, formerly of Carnegie Hall, New York, at Phillips Exeter Academy, Exeter, N. H. The program included works by Bach, Rameau, Raff, Beethoven, Schubert, MacDowell, Chopin, Grieg and Liszt. Arthur Hadden Alexander, Mrs. Alexander's son, was one of the graduates at the commencement exercises of the academy.

E. Lucille Miller, the Pittsburg soprano, will sing with the Pittsburg Festival Orchestra at Sewickley, Pa., on Monday, August 20. The concert will be the first of the series given under the auspices of the Sewickley Valley Hospital Cot Club. On September 8 Miss Miller will sing at the Exposition with the New York Symphony Orchestra under the direction of Walter Damrosch.

Howard R. Thatcher has been appointed choirmaster of Mount Vernon Place M. E. Church, Baltimore, to succeed James E. Ingram, Jr., who has taken up his residence in Chicago. Mr. Thatcher has been organist of the church for ten years and will continue in that position. The soloists are Mrs. Clifton Andrews, soprano; Mrs. Frank Addison, alto; Charles R. Woods, tenor, and Henry New, basso.

Mrs. Clara Bowen Shepard, the Milwaukee impresario, announces a series of three concerts to be held in the opera house at Oshkosh, Wis., next Fall and Winter. The first of these will be on November 3 by Jeanne Jomelli. On November 17, the Kneisel Quartet will give a concert, with Clarence Shepard, of Oshkosh, as accompanist. The third and last concert will be

given on the evening of January 31, 1911, by Mischa Elman, the Russian violinist.

The Children's Carnival week at Ocean Grove, N. J., will be opened with Sousa and his band on Saturday evening, August 13. Two concerts will be given by the band—afternoon and evening. Then for one week, ending on the following Saturday night, the town will be in gala attire. On Wednesday and Saturday nights the children's concerts will be given, the last one being the "Fairyland Festival," when the Fairy Queen and all her court will be in evidence.

Cora G. Althouse, of Camden, N. J., is quickly forcing her way to the front as a concert singer of ability, and many musicians who have heard her predict a brilliant future. Her voice is a mezzo-soprano. She has been prominent recently in concert work and has had several offers from Philadelphia churches desirous of engaging her as soloist. On Sunday, August 8, she will sing "Matinata," one of Mme. Melba's successes, at the pier concert at Wildwood, N. J.

Charles J. Hambitzer, director of the Waukesha, Wis., School of Music, and connected with the Wisconsin Conservatory of Music, was a visitor in Chicago last week and confessed his pleasure in the fact that Emil Oberhoffer, of the Minneapolis Symphony Orchestra, had accepted two of his serious compositions for next season. He was in Chicago completing arrangements for the production there early next season of a comic opera for which he has furnished the music.

An interesting feature of the Washington Grove Chautauqua in Washington, D. C., last week was the concert given by the Euterpean Quartet, consisting of Edith Stowell, soprano; Josephine D. Dill, contralto; William G. Atherholt, tenor, and Arthur H. Diebert, bass. The program consisted of "Sunset," Buck; "Elaine," Bartlett; "Clarissima," Penn; "Beloved, It Is Morn," Alward; selections from "La Forza del Destino," Verdi; "My Boat," Thomas; "Oh, Hush Thee, My Baby," Sullivan, and "Good Night," Pinsuti. Mabel Dill was accompanist.

The second of the Artists' Vocal Recitals for the season at Chautauqua, N. Y., was presented to a large audience, July 21, by Messrs. Croxton and Washburn. The program was arranged exclusively from the compositions of Sidney Homer, the American song writer, and was as follows: "How's My Boy?" (Dibell), Mr. Croxton; "Sing Me a Song of a Lad that Is Gone," R. L. Stevenson; "The Unforgotten," Stevenson; "Evenoon," Stevenson; "The Stormy Evening," Stevenson, and "The Pauper's Drive" (Noel), Mr. Croxton; "Dearest" (Henley), "Mammy's Lullaby" (Howard Weeden) and "Uncle Rome" (Howard Weeden), Mr. Washburn; Requiem (Stevenson) and "To Russia" (Joaquin Miller), Mr. Croxton; "The Last Leaf" (Oliver Wendell Holmes), Mr. Washburn.

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HOW PHILADELPHIA ENCOURAGES MUSIC

Municipality, Press and Trolley Company Unite in "Booming" Summer Concerts

PHILADELPHIA, July 25.—In probably no other city in the United States is more encouragement given to Summer musical attractions than in Philadelphia. The park concerts so far this Summer have attracted record-breaking crowds, especially at Willow Grove, where Victor Herbert and his orchestra last week were so enthusiastically greeted. This leader continues the attraction there this week. He is deluged with requests for repetition of

some of his own popular compositions. Not only does the municipal administration, particularly Mayor Revburn, do all it can to foster good music at all seasons of the year, but the newspapers here during the Summer publish in full the programs of the Philadelphia Band, the Fairmount Park Band, the Municipal Band, and the bands and orchestras which play at Willow Grove, Woodside Park and elsewhere.

The Philadelphia Rapid Transit Company, which controls the street car service of the city and suburbs and owns Willow Grove, has taken cognizance this year more than ever before of the extensive public interest in Summer music. It has just issued a most attractive pamphlet detailing music's progress in Philadelphia. A very interesting account of the city's musical development is given. The memoir was written for the trolley company by Leigh Mitchell Hodges and includes portraits of some of the celebrities who figured in the early musical history of the city. In part it follows:

"Since Benjamin Franklin was either pioneer or patron in every movement for the bettering of his home city, it seems as natural as it is gratifying to find his illustrious personality interwoven with the earliest musical history of Philadelphia. We are told he invented, or at least made available, the 'musical glasses,' which were played with moistened fingers, and that when first he played them for his wife, waking her from a deep sleep, she mistook the pleasant sounds for the music of angels!

"It is also a matter of record that he once offered to teach Leigh Hunt's mother to play the guitar, so he must have been fairly proficient on that instrument. At any rate, he was among the brave few who championed the art when staid Quakerdom frowned it down as a 'Bohemian, semi-respectable dissipation.' This prejudice against music, which, as early as 1716, was classed by the Friends with games, lotteries and dancing, prevailed generally until more than 100 years later, and even in 1728, when a new organ was purchased for Christ Church, there was severe criticism by members of other denominations, who denounced the instrument now regarded as part and parcel of nearly every house of worship as a 'box of whistles.'

"About the middle of the eighteenth century we come upon announcements of 'music masters' who advertise their ability as teachers, and in 1759 there was a public performance of 'Theodosius' which may be viewed as the first attempt at opera in the municipality. In 1765 there was a 'concert of musical glasses,' and about this time a series of subscription concerts, while twenty years later a 'Grand Concert of Sacred Music' was given for the benefit of charity. Thereafter the public attitude softened and gradually the charm of melody was given wider play.

"Concerts by local musicians became more frequent, and in 1801 the first performance of an oratorio,—Handel's 'Messiah'—took place in the hall of the University. Among the soloists on that occasion was the popular Mrs. Oldmixon, whose chief claim to fame is based upon her having been the first to sing the 'Blue Bells of Scotland' in this city. Meantime, in 1775, John Behrent, who lived in Third street, had built the first American piano, and Benjamin Carr, who was destined to play high part in the musical life of the city, had opened a music store in Fifth street. It was Carr and one Gilles who, with Charles Hupfield, formed in 1816 a society for regular practice, and as a direct outgrowth of this, the famous Musical Fund Society came into existence January 7, 1820.

"This body of musicians and music-lovers started with 85 members and had for its stated object the relief of musicians, who, as a class, were far less successful financially than their present-day followers. The first concert for the benefit of this fund was given April 24, 1821, and this may be said to mark the formal occupation of Philadelphia by the forces of the goddess of melody. For the next forty years this admirable organization was the soul and sinew of the city's broadening musical life. Musical Fund Hall, built by it in 1824, became the center of this activity. Malibran sang there to the accompaniment of Da Coninck; and there, in 1845, Ole Bull, then thirty-four, gave five concerts within a fortnight, arousing the public to a perfect frenzy of enthusiasm by his brilliant witchery of the resined wand. Mme. Cinti Damourau, for whom Rossini wrote special rôles, sang there; also Signor Sanguirico, the famed buffo, who was a great favorite.

"And Brignoli, Grisi, Mario —'who, with tenor note, could charm the souls in Purgatory'—Lagrange, Alboni and Hensler all stirred the hearts and souls of men within those walls. Vieuxtemps played and Gottschalk, the piano-prince of his time, there enchanted large audiences.

"Then the crowning glories which marked at once the summit and the sun-

set,—the appearance of Jenny Lind and the ever memorable Sontag concerts. After that, 1857, came the opening of the Academy of Music, which started a new epoch, ushering in grand opera with all its splendor, and the concerts of the old Germania Musical Society, to say nothing of the constantly increasing number of concerts and recitals and the development of orchestral music which nowadays finds perennial expression through the famous Philadelphia Orchestra."

Andrea Sarto, the baritone, who will be remembered as one of the leading artists of the Metropolitan Opera Company, has decided to devote himself to concert work. With this object in view, Mr. Sarto is now coaching with Joseph Baernstein-Regneas and will be heard next season in an extensive repertory. He has been engaged for the Sunday evening concerts for the Summer at the Steel Pier, Atlantic City. In addition to his concert work, Mr. Sarto next season will occupy the position of baritone soloist at the Old First Presbyterian Church, New York, and the Temple Beth-El, in the same city. S. E. E.

MAKES CHICAGO DEBUT

James Hamilton, Tenor, Discloses Voice of Extensive Range

CHICAGO, July 23.—Mrs. Lenman Aldrich, Jr., of Birmingham, Ala., who is spending the Summer here, introduced her protégé, James Hamilton, a young tenor, to a number of musical authorities last Wednesday at the offices of the Redpath bureau in the Cable Building. Young Hamilton made a pleasing impression as a true tenor who not only has the 'high C' easily in his vocal range, but a quality that is rich and sooth-

ing. He sang Newton's "Remembrance" and "Regret," a religious song by Marston, and Kate Vannah's "Good By Sweet Day." The voice was remarkable but the training is just beginning. The most surprising feature of the meeting was the singing of Walter Stults, the basso who has undertaken the teaching of young Hamilton. Mr. Stults has been for a number of years associated with the Faculty of the school music of the Northwestern University. He has been particularly successful in voice-placing and is enthusiastic over the outlook for his new pupil.

Mr. Stults sang "The Boat Song" of Harriet Ware; the difficult "Mandolin" of Debussy; the Mendelssohnian Classic "I Am a Roamer Bold;" and, Flegler's wonderful echo song, "The Horn," his work and voice attracting the admiration of all present. A.

Vacations of Baltimore Musicians

BALTIMORE, July 25.—George Siemomn, of the Peabody Conservatory staff, and Mrs. Siemomn are spending their vacation at their Summer residence at Lake Seneca, N. Y. They will return to Baltimore October 1. Howard R. Thatcher, director of the music department of the Maryland College for Women, Lutherville, Md., and organist and choirmaster of Mount Vernon Place, M. E. Church, Baltimore, will divide his vacation between the ocean and mountains, going first to Atlantic City and then to Blue Ridge Summit, Pa. Jessie Louise Armstrong, organist of Brantly Baptist Church, will spend her vacation at Braddock Heights, Md., and Virginia points. Robert L. Paul, organist of Ascension Protestant Episcopal Church and member of the music faculty of the Maryland College for Women, is making an extended tour through Canada. W. J. R.

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